

FRONT: ANTI-ARAB MEDIA BIAS • 5 / MUSIC: ATOMIC 7 • 19 / FILM: *CINDERELLA MAN* • 37

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

nextfest



Theatre Network celebrates the 10th anniversary
of its ever-expanding youth arts festival

[by CAROLYN NIKODYM and AGNIESZKA MATEJKO] • 40

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ON THE COVER

For the last 10 years, NextFest has served as a launching pad for some of this city's finest actors, directors, playwrights, visual artists and alt-weekly editors. And they're heading into their second decade with a typically strong lineup of shows and art exhibitions dealing with everything from native culture, amputations and the end of the world as we know it • 40

FRONT

Duart Farquharson explains why the media refuses to give Arabs and Muslims a fair shake • 5



MUSIC

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FILM

Glove and marriage: Russell Crowe and Renée Zellweger star in *Cinderella Man* • 37



Two wheels good!

U of A bike library is open for business, says ECOS spokes-person

BY CAROLYN NIKODYM

What with the warm weather and June being Bicycle Month on top of it, more and more cyclists have been hitting the streets and trails around the city, enjoying the freedom of transportation only two-wheelers can offer. Just think: no costly annoying traffic tie-ups or costly bus passes—both definite selling points for a new service at the U of A.

Back in April, a branch of the U of A Students' Union began a bike library, and for the most part, the idea

has been a success. Using bikes donated from the community at large, the Environmental Coordination Office of Students (ECOS) lends out the revamped green and gold bicycles, newly equipped with lights, bells and a lock, for a \$20 deposit. Borrowers can take a bike out for up to a month and then receive their deposit back, provided the bike is returned intact.

BIKES!

Volunteer mechanics give the two-wheeler a once-over and the bike is ready to be lent out once more.

The idea is not unique to the U of A (those pioneers at UBC began their own bike-sharing program in 1998); indeed, former ECOS director Meagan Johnston looked at various bike-lending programs around North

America as models when she began designing the U of A's bike library. That was back in 2002, which had been dubbed the Year of the Bike in an effort to promote sustainable transportation on campus, and ECOS, then a new campus organization, was more than eager to get behind the initiative.

One of the problems ECOS is facing with the bike library, however, is a lack of space. Although at this point the library only has 12 bikes, all of which are currently out on loan, ECOS doesn't have a lot of space to store more bikes, nor does the office have a lot of space to work on them. "Space is a premium on campus," says current ECOS director Preshani Maistry. "We are, right now, borrowing a space from one of

SEE PAGE 7

culture, comfort, conversation ...





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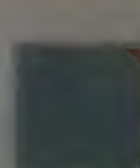


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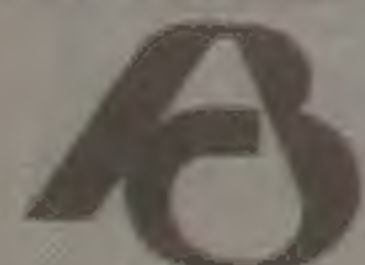
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news roundup

BY DAVID BERRY

RED CROSS: GUILTY?

Let's do a little math: a \$5,000 fine to the Red Cross for its role in the tainted blood scandal of the 1980s, divided by the roughly 15,000 Canadians infected with HIV or hepatitis C works out to a grand total of roughly 33 cents per infected person. Just think about that: for less than the price of a cup of coffee, you could give someone a horribly debilitating, incurable virus. These are marvelous times we live in.

A mere two years after police charged the Red Cross for failing to warn Canadians about the risks of unscreened blood and for failing to test blood for viruses, the health organization has consented to a plea agreement that will see them admitting guilt for distributing tainted substances under the Food and Drugs Act in exchange for having six charges of common nuisance causing public endangerment dropped. The Red Cross will also be spending \$1.5 million to set up a scholarship for students affected by the scandal.

Red Cross chief executive Pierre Duplessis expressed his organization's regret over the situation, telling Reuters, "We could have and should have done more and we accept responsibility for that. We are very sorry for the suffering this has caused and apologize to those who were infected and their families."

In the least surprising moment of this relatively new century, those infected by the unscreened blood are glad to

see some guilt admitted, but are still disgusted by the lack of compensation offered by the government. "This is a historic day without a doubt," lawyer John Plater told Reuters. "This is the first time that it was made clear that at the heart of the tainted blood tragedy people broke the law, and by breaking the law people died." Plater—who, in addition to belonging to the Canadian Hemophilia Society, also had the double indignity of getting infected with both HIV and hepatitis C—added, "The most obscene thing in all of this is, here we are 20 years later, the Red Cross has finally been forced to accept their responsibility in this and we still don't have a federal government that is providing compensation to everybody."

Yeah, but, in the federal government's defence, it's not like, you know, people's lives were irreparably changed because of this. I mean, he seems to have no trouble being a lawyer. So there.

LEADERS: TRUSTWORTHY?

If you happened to be on a tour of the House of Commons, and you dropped your wallet, would you trust one of our fearless political leaders to return it? "Fuck no!" is apparently the answer most of you would give, at least according to an Environics poll released last week.

When asked which national party leader they would trust to return a missing wallet, Canadians showed about as much trust in their top-ranking politicians as they do in their crack-addicted nephew. The most-trusted leader, the NDP's Jack Layton, was the runaway winner with a mere 27 per cent of Canadians trusting him and his big, bushy moustache to give them back their money. The least-trusted was Bloc Québécois leader Gilles Duceppe, who is apparently so underhanded that only eight per cent of Canadians thought he wouldn't abscond with their wallet, given the opportunity.

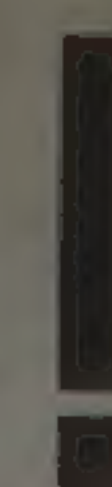
The survey, reported on by the CBC,

covered much more than hypothetical wallet-stealing, though. It also showed a marked reduction in general levels of trust towards leaders of all types, from political to religious, and even the media. For instance, when asked if they trusted Canada's political leaders to run the country, 65 per cent of people said they didn't trust them a lick, up seven percentage points from last year. Other "leaders" fared marginally better: only 36 per cent of Canadians said that they were suspicious of business leaders, while 40 per cent of Canadians said they had almost no confidence in religious leaders. By comparison, a mere 33 per cent of those polled said they wouldn't trust the media, though only 11 per cent said they had a great deal of trust in journalists, meaning only about 360,000 people across the country completely trust that I'm not lying about that fact. Still, I'd probably return your wallet.

WORLD'S FAIR: COMING?

Under the file of "Terrible ideas to increase Edmonton's international profile that only prove just how painfully small-town we are," Ward 5 councillor Mike Nickel is attempting to convince council to spend \$100,000 to launch a bid for the 2015 World's Fair. The 2015 fair, incidentally, will officially mark the 100th anniversary of the last year anyone actually cared about a World's Fair.

Still, that hasn't stopped Nickel, who cites Edmonton's history of bringing sports events to town as a perfect example of why we should go after the event that has put towns like Knoxville, Tennessee and Spokane on the world map. As he told CBC in an interview last week, "This is a cultural business event of a major proportion. We are great at bringing sports events here. I think now we should use that expertise and leverage it into something else." How about, like, taking care of our homeless problem? Or reducing urban sprawl? Or—nah, forget it, let's get the World's Fair. ☹



vuepoint

By EMMA SASSE

Won't get schooled again

Edmonton Public is targeting four schools for closure because they lie within what politicians euphemistically call "established neighbourhoods," where elementary-aged enrolment is allegedly in decline. But the real reason—as revealed in memos and statements from the provincial government—is that the Tories refuse to fund new schools if the boards don't close an old one first. Edmonton's slovenly urban sprawl meant a pile of new communities without schools. Result: poorer neighbourhoods closer to the city's core lose a school so that suburbanites can have a new one. Note that this strategy also pleases land developers, who have the ear of the government. Property values go up when there's a school close by. Studies also show overall economic activity increases. In other words: gut the inner city and established communities so that the insanity of urban sprawl can be more profitable. It's no coincidence that the schools slated for closure—Wellington, North Edmonton, Forest Heights and Strathearn—are in lower- to middle-income neighbourhoods. The only community where there's been significant parent resistance, Strathearn, is the most well-heeled, and that's no coincidence either.

The closure process is textbook class war: the schools were clustered in such a way that communities with poorer demographics, and therefore less able to fight back, are up first. Example: North Edmonton school is an award-winning inner-city elementary with an array of specialized programs for high-needs students. Many students come from disadvantaged backgrounds, and their small-school, community-building approach to early education was held up as a model by the 2003 Learning Commission. Small schools have proven to yield better educational outcomes, especially for disadvantaged kids. Schools that are properly integrated into the community, such that non-profit groups, adult classes, even childcare centres, can make use of them have proven to be a successful experiment in community development. Those kinds of initiatives should be the priority if we want to do something about children living in poverty, youth crime, bullying and urban decay. But if you want to keep poor kids poor, a good way to do that is to close their school.

EPSB should refuse to close these schools, for the good of the communities, the kids, the parents, and simply on principle. They won't. For that, they should all be given the boot in October 2007. Give them a lesson in class war they won't forget. ☹

Abhorrence of Arabia

Former *Journal* editor Duart Farquharson talks about the Western media's pervasive anti-Arab bias

BY MINISTER FAUST

Can Muslims and Arabs get unbiased coverage in North American news media in general, or in CanWest Global news in particular? Or are they doomed to eternal misrepresentation as terrorists?

At the behest of the Edmonton Council of Muslim Communities, veteran correspondent and former *Edmonton Journal* editor Duart Farquharson came to Edmonton from Vancouver on May 12 to address that very question. Speaking at the historic Ukrainian Bookstore in Fort Edmonton Park, the tall, confident Farquharson, looking and sounding like a cross between Johnny Cash and Wendy's founder Dave Thomas, spoke to a full room of journalists and journalism instructors, detailing how he came to the understanding that "objectivity" and "Muslim" weren't commonly paired in North American reporting.

To this day, Farquharson remains one of the only Canadian journalists ever to have been stationed full-time in an Arab country. During his address, he quoted former CanWest *National Post* columnist Patricia Pearson (the granddaughter of Canadian prime minister and Nobel Peace Prize winner Lester Pearson), who said, "When CanWest, controlled by the Asper family, acquired the paper from Conrad Black, I no longer dared to express sympathy for the Palestinians."

"Mention of the Asper family leads to the obvious point that is central to any examination of the concerns of Canadian Muslims with the Canadian media," said Farquharson during his address. "The so hawkish, to put it politely, views of the late Izzy Asper, apparently shared by his sons, regarding the Palestinian-Israeli conflict are extreme, rightwing views that too often dominate, to the virtual exclusion of all others, not only the editorial pages but the news columns of the *National Post* and, to a lesser extent, the other CanWest papers. Izzy and his sons have been perfectly frank, perfectly one-sided that in blaming not only the CBC but virtually the entire world media for their 'dishonest' reporting from and about the Mideast. Izzy Asper's own lobbying on behalf of Israel has

been even critical of the current Israeli government. He wrote in July 2003, in the *Vancouver Sun* and other CanWest papers, 'There is no right or rationale in dismantling Jewish settlement towns and cities, even if they are ultimately located in the Palestinian state.'"

CanWest Global, a major force of media concentration (a polite term for monopoly) in Canada, has frequently been cited for bias by groups concerned about political and ethnic bias in the media, as was the Hollinger chain before it. Recently the *National Post* and *Ottawa Citizen* were caught adding the word "terrorist" into Reuters wire stories about Palestinians and the Iraqi rebellion; during the illegal invasion of Iraq, a *Journal* headline describing a suicide attack on an allied invasion column was named "terrorism," when clearly no definition of terrorism encompasses attacking a military invasion force on one's own soil. A June 5, 2001 Malcolm Mayes editorial cartoon in the *Journal* intersected four Arab references with words such as "evil," "bloody" and "animals" in a mock crossword puzzle.

MEDIA WATCHDOGS such as the New York based Fairness and Accuracy In Reporting (FAIR) indicate commonplace anti-Muslim and anti-Arab bias in corporate North American journalism; double standards from critics of both Jewish/Israeli and Muslim/Arab sides seem to define viewpoints on the Middle East. For instance, many Westerners are terrified of Arab governments possessing nuclear weapons, but the Western media is silent on Israel's possession of nuclear weapons.

"Most North Americans probably do have a bias one way or another on the Middle East," says Farquharson over the telephone from his home in Vancouver. "The situation right now in Canada, in newspapers in particular, is different than it was when I was a correspondent on the ground, because CanWest [Global] owns so many newspapers in Canada, as well as radio and television, including the *Edmonton Journal*.... [It] is quite clear reading the *National*



Post, and to some extent other CanWest newspapers such as the *Vancouver Sun*, that the Israeli side seems to get a lot more commentators, editorialists. People that are commenting seem to have a lot more time and space in the papers than the Palestinian side; although, of course, it is much more complicated than that.

"But," he continues, "the late Izzy Asper was on the record numerous times as taking what I would call extreme view. It wasn't that he was

FEATURE

supporting Israel, but a particular faction in Israel which is more extreme than the present Israeli government: the people who do not believe in the two-state solution, meaning that the only way to have peace is to have a Palestinian independent state and, of course, Israel. Some people—I call them the extreme faction—believe that what we call the West Bank and Gaza is part of Biblical Israel, belongs to Israel, and there's no place for the Palestinians there, that if there's going to be a Palestinian state, it already exists, and it's called Jordan.... Once you take that point of view, that is misrepresenting the argument as it goes on in Israel."

HOWEVER, Farquharson says mainstream Israelis don't share this extreme view, but when such a stance is taken as editorial policy by media owners, it can have a chilling

effect on workaday reporters. Aside from the resignation of Patricia Pearson, he cites another reporter whom he refuses to name out of fear for his career. "I do know of at least one foreign affairs specialist who has made the private decision not to write on Israel-Palestinian matters," he says, "simply because he thinks he's looking for trouble if he [does]. He just ignores that area of the world in his writing."

The major global counter to anti-Muslim/Arab bias in journalism is obviously the Arab-owned satellite news channel Al-Jazeera, which still cannot be seen in Canada—a ban Farquharson blames, in part, on the late Izzy Asper. During his address, Farquharson quoted Asper describing Al-Jazeera (which, according to Farquharson, is seen by more people globally than is CNN) as "an Arab government-owned, anti-Israeli, anti-Semitic television station," an odd take on a news agency which is available, censor-free, in Israel. The senior journalist notes that while some extremist, even racist, commentary makes its way onto the channel, such comments are exceptional and from guests only, not, contrary to the some Western impressions, from staff. Furthermore, the station broadcasts interviews with senior American officials including Donald Rumsfeld and former Secretary of State Colin Powell. While Farquharson says the late CanWest head would have labeled much of Al-Jazeera's content anti-Israel, he stresses that "that is not a

journalist's opinion. [Asper had] no real experience in journalism, apart from once writing a tax column."

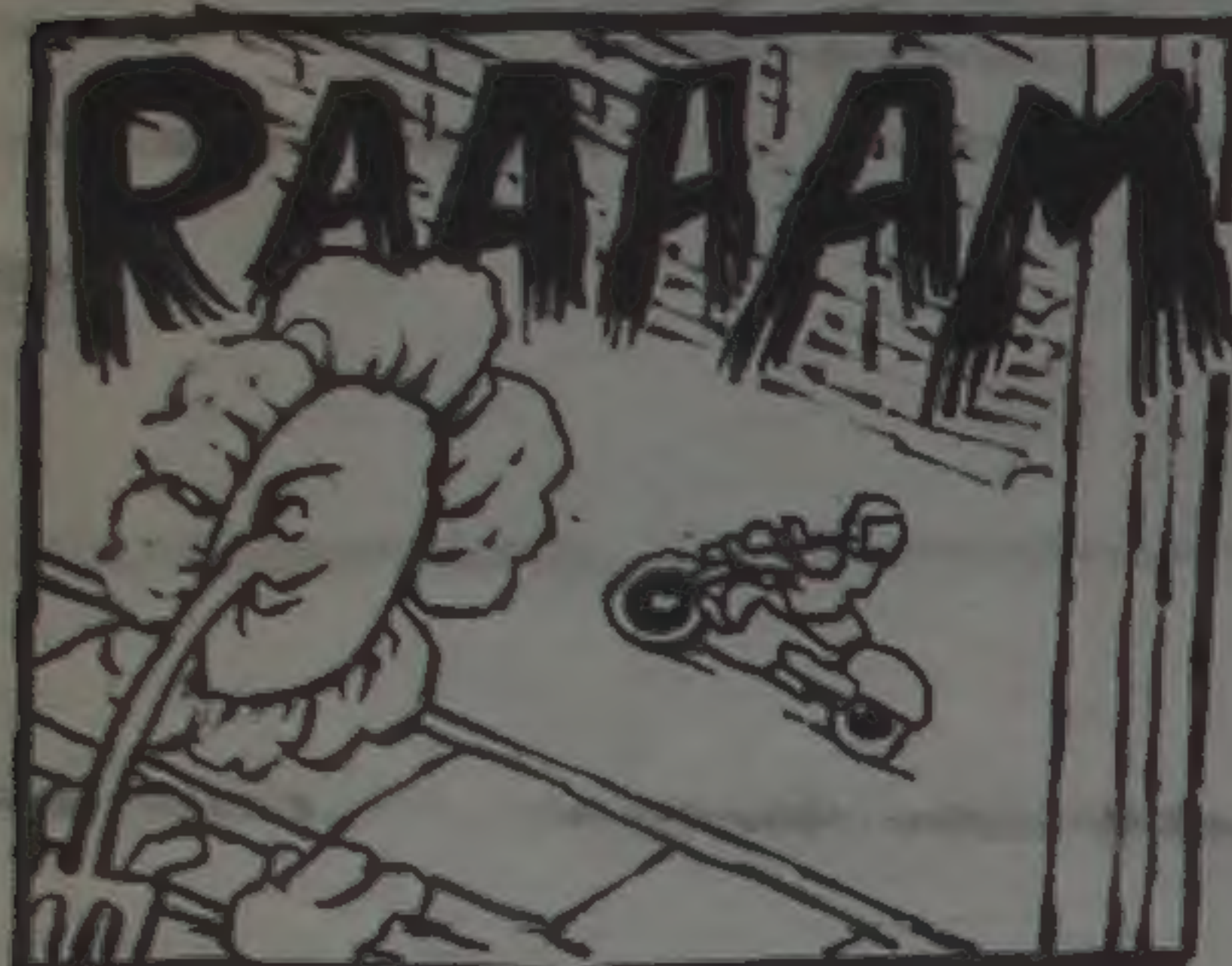
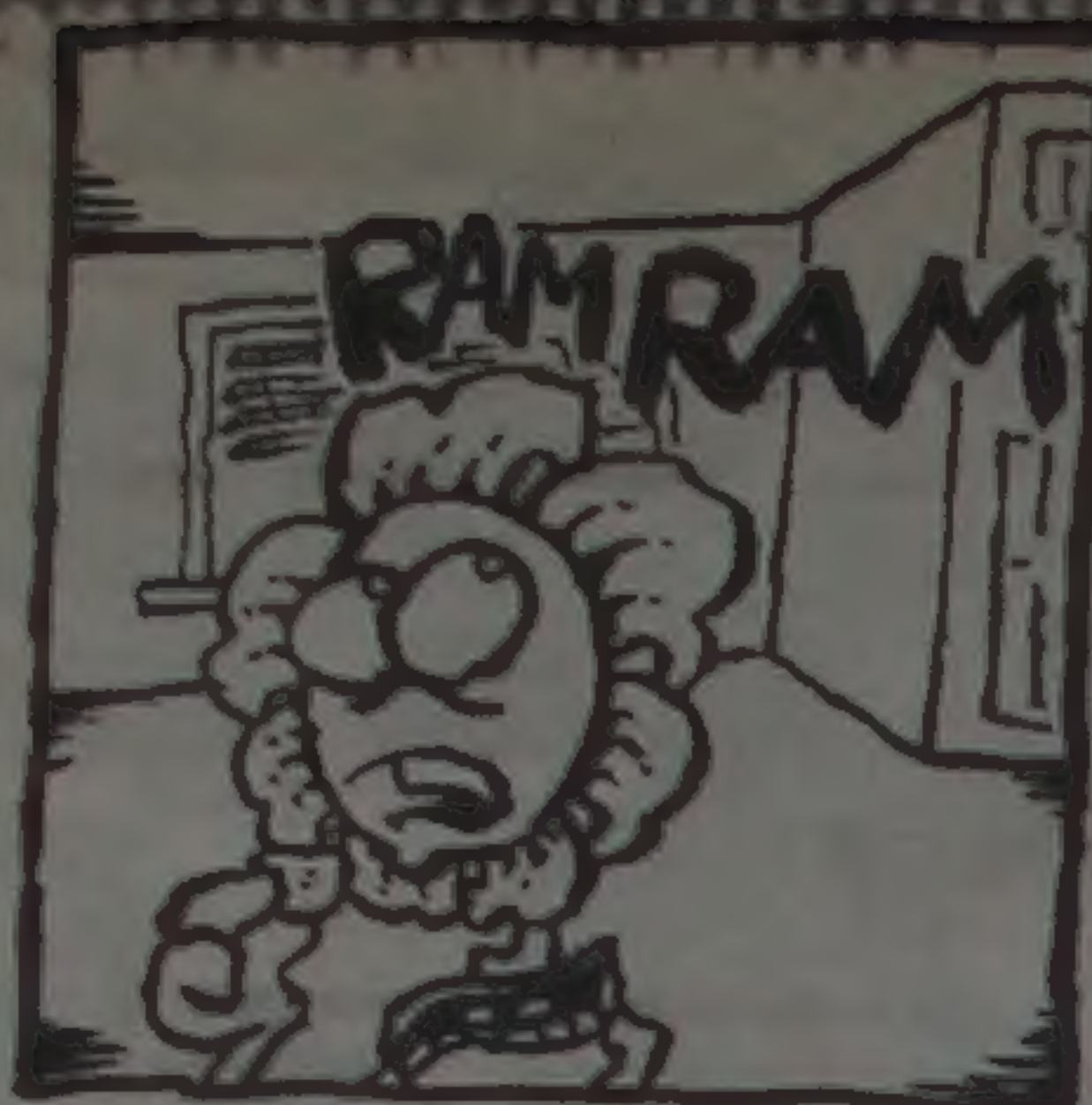
Al-Jazeera has also had its shares of woes: as strongly suggested by independent film *Control Room* and Pacifica's *Democracy Now!*, American forces may have deliberately targeted Al-Jazeera's HQ in Baghdad, killing veteran journalist Tarik Ayoub. And while you can watch Al-Jazeera in Israel, the CRTC ruling against the station in Canada requires any cable or satellite provider to preview all Al-Jazeera content and censor any material deemed objectionable—a ruling that Farquharson says very much followed Asper's suggestions. Such censorship would present huge staffing obstacles for any service provider, and will likely prevent local viewing of the autumn launch of Al-Jazeera's global English-language service, which Farquharson eagerly hopes will be available to Canadians.

CLEARLY, addressing the Israel-Palestine conflict is a very difficult one to address for at least two reasons: first, few journalists want to appear to sympathize with numerous and sometimes murderous anti-Jewish bigots; and second, no journalist wants to be accused of holding anti-Jewish beliefs simply for reporting on human rights abuses by the Israeli government. "If one is writing all the time critical of one side or faction or the other, then the readers who have

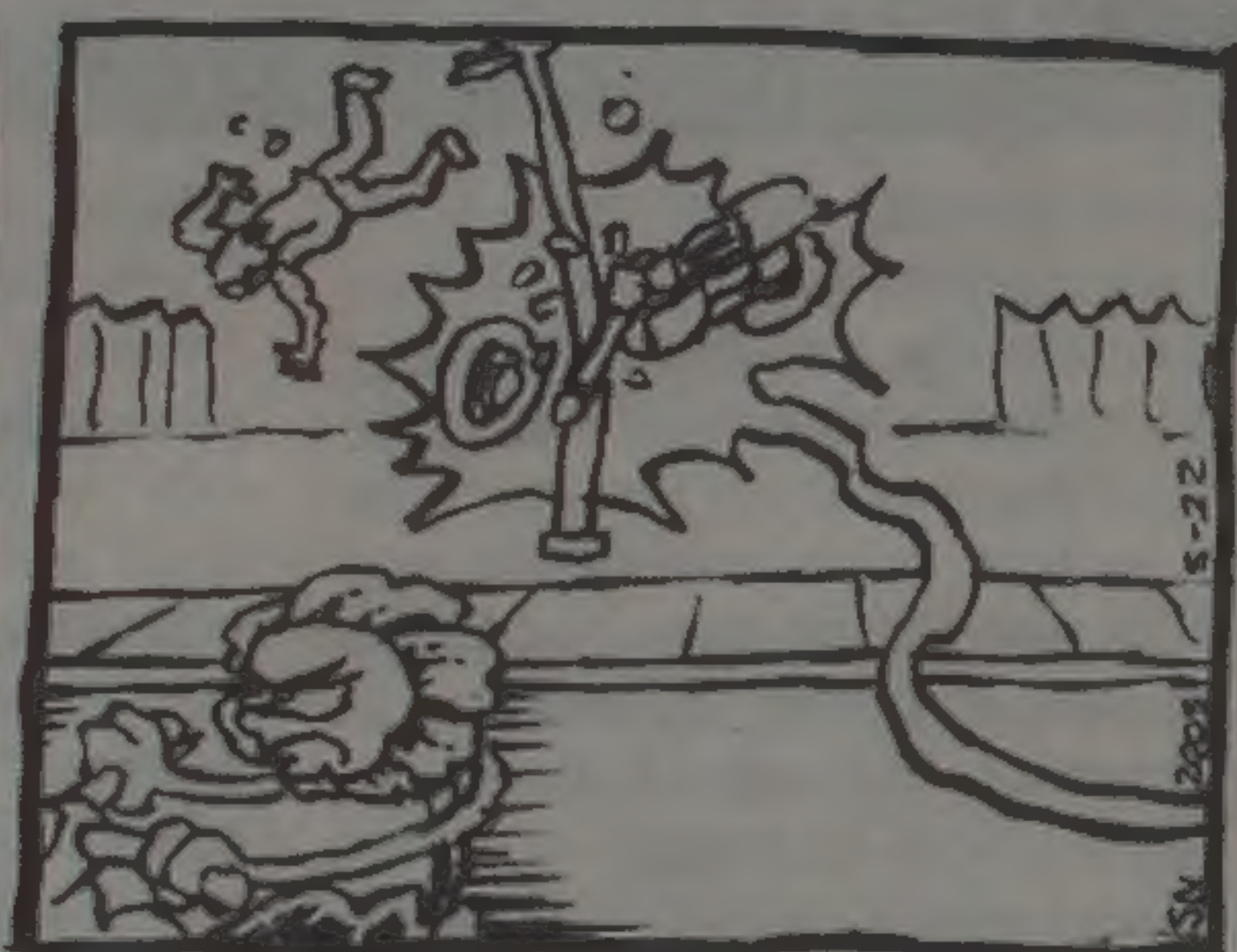
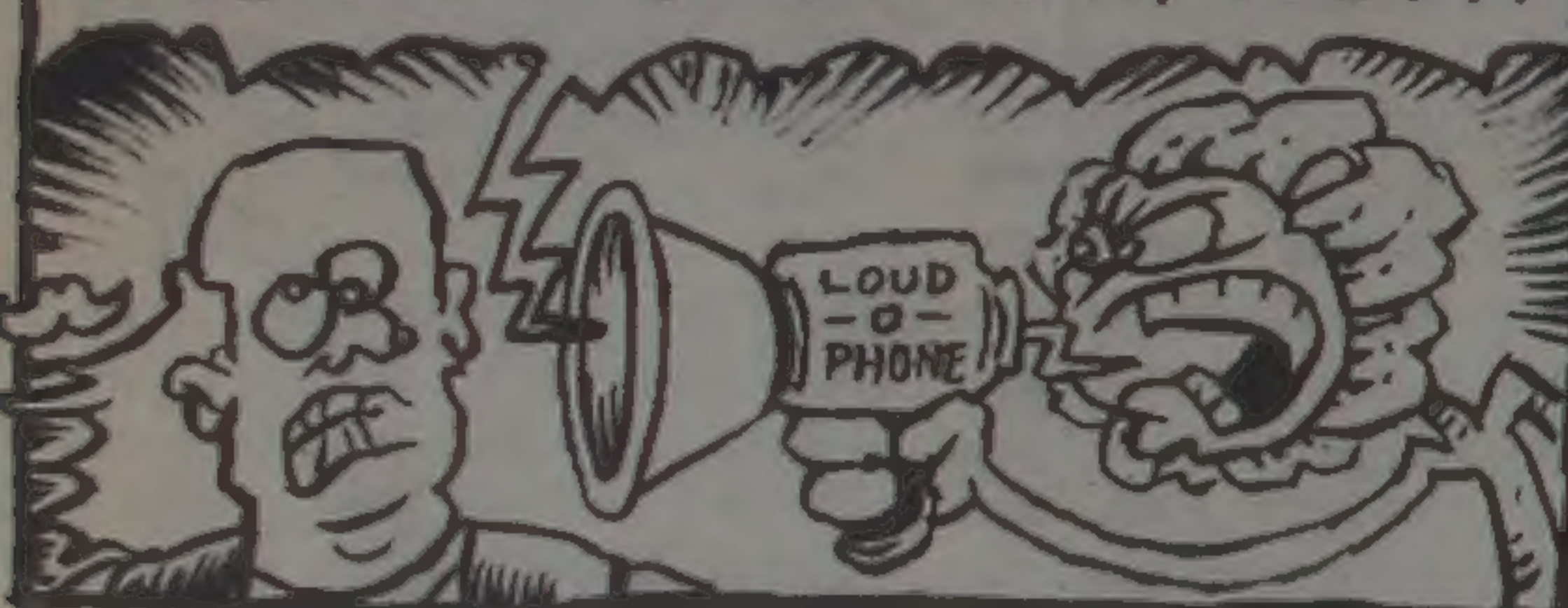
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Oh, Fer
cryin' out
loud, it's
Bob the
ANGRY
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YOU BIG JERKOFF! WHAT THE
HELL'S THE MATTER WITH YOU???



dispatch

05/29/2005—
By the rivers of Babylon

So as to set the poor folk going at their
dances

having with her light
made the dancing green more pleas-
ant

and to make the spots to bed down in
more pleasant for the harlot
setting out for the alehouse
did Inanna, the daughter of Suen,
like a dancer proudly raise her head
over the land

—HYMN TO INANNA, EARLY 2ND MILLEN-
NIUM BCE

Unlike, say, magic mushrooms, acid or
king-hell ketamine, booze isn't widely
regarded as an entheogen, as a facilita-
tor for experiencing the Divine. Despite
some poets' beautiful fantasies (Li Bai,
I'm looking at you, you wonderful
drunk) wine and spirits more readily
guide the mind to matters physical
than to realms celestial. Bacchus is
blood and bone, sense and semen; the
divinity in CH₃CH₂OH is the divinity of
beautiful animal pleasure.

But hangovers? Man, *that's* where
you get religion. Imagine a wedding,
long-absent friends, an open bar. An
elegant, inoffensively unctuous bar-
tender pouring them stiff, the last pour
of the night a pint of Johnnie Walker
Red. Morning brings fragments of
memory, throb of bruises—near-tragic
stumble over renegade firewood,
hearty emesis out the window of a
buddy's rented PT Cruiser. Dehydra-
tion, delirium, fitful sleep on the
couch. In and out of dreams, bored
with immobility, the only book within
feeble reach Thorkild Jacobsen's *The
Treasures of Darkness*.

Professor Jacobsen's history of
Mesopotamian religion has long been

one of the most prized possessions of
my ridiculous little library. A lyrical
masterpiece of sensitive scholarship,
I've probably read it 10 times. This
time, though, on this couch, dozing
and dazed, it brought to life like never
before the depths and breadths of that
Old Old Old Time Religion. The data I
devoured while awake and reading
danced in my mind when I'd slip into
the half-asleep hypnagogic state.
Ancient when old Abraham was futuris-
tic, the numinous powers presented
themselves. Thundering, flooding Nin-
urta; crafty Enki of the sweet waters;
princely Nanna; Marduk and Tiamat
swirling in the primeval battle of order
and chaos, anarchy and rulership;
questing, mortal Gilgamesh and his
hard-won acceptance of posterity as
the only immortality Man can seek.
Holy, contradictory Inanna.

Inanna! The power of the store-
house to provide and preserve, daugh-
ter of the moon, bright-eyed bride of
the harvest, tempestuous lover, Lady of
War, giver and taker! Virgin and whore,
star of morning and star of evening,
Madonna and Magdalene, treasure-
trove of mysteries and secrets. Broke
and broken-down I was, and she came
to me with riches in her right hand and
laughter in her left. Blessed bitch!

Ah, but the feeling's faded—as with
all falsely-won experiences of the
divine, the undisciplined mind of a
hangover hoser couldn't hold on to the
glory. Back she goes from me, back to
her time of 5,000 years ago. Her sacred
precincts, overrun by time and tribula-
tion, are now a blood-soaked battlefield
in the war between two arrogant
deities-come-lately, each one a puppet
on the grasping tentacles of the greed-
god Mammon. There's nothing here for
her; the debased idolatry of a sick
drunk can call but can't captivate.

To pester, insult, deride, desecrate
—and to venerate—

is your domain, Inanna.

Downheartedness, calamity, heartache

—and joy and good cheer—

is your domain, Inanna.

Trembling, afright, terror

—dazzling and glory—

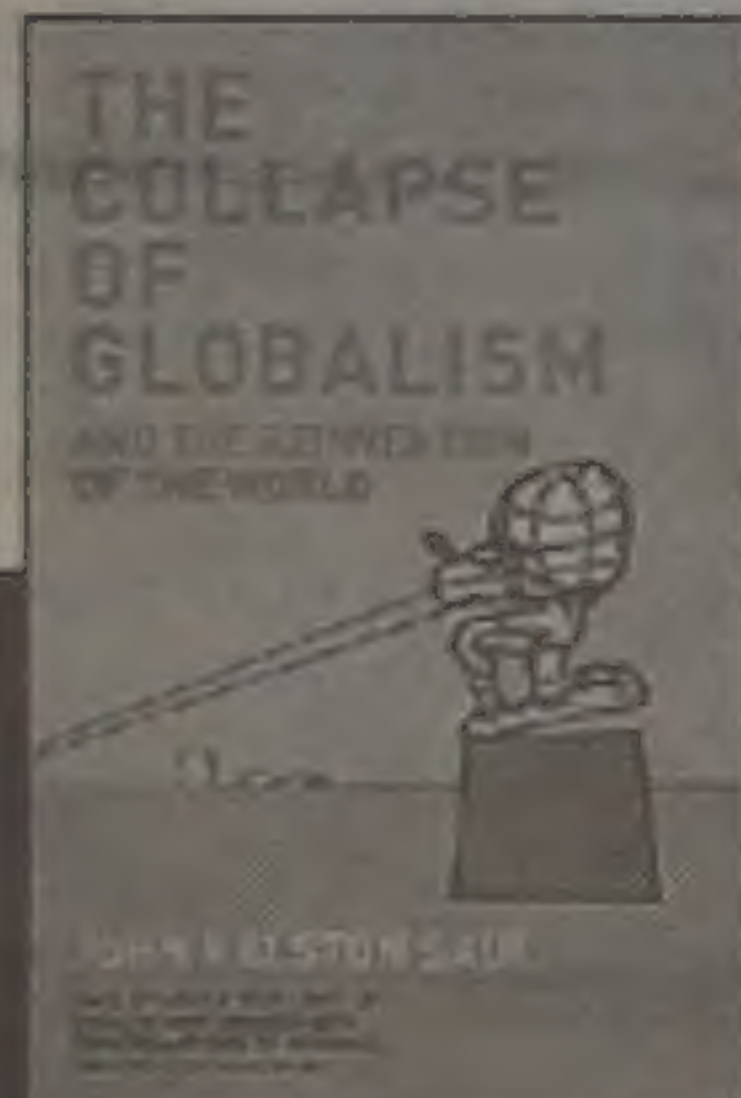
is your domain, Inanna.

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Breaking Away

Bicycle library

Continued from page 2

the other services and it's just a 20'-by-11' room to store the bikes and work on them as well." Maistry added that ECOS has had to temporarily stop taking bike donations because of the lack of space.

But this hasn't stopped ECOS employees and volunteers from dreaming and looking for solutions: with the construction of new buildings on campus, ECOS is hoping to lobby for space in one of them to develop one or two bike centres over the next few years. According to Maistry, the new buildings will receive enviro-points if sustainable development is promoted in any way—for instance, by housing a bike centre. "In the future we want to have not just a bike library, but a bike centre," Maistry says. "Essentially we'd have the library in it, but also have a bike kitchen where we'd have a workshop place where people could come in and fix their bikes up."

For now though, Maistry is just hoping to have at least 20 operational bikes in the library by the end of the summer. She also talks about setting up a bike-building workshop at the end of June in recognition of Bicycle Month, but that's still in the works.

THERE ARE, HOWEVER, a number of other activities around the city to celebrate this month dedicated to self-

propelled transportation. Beginning June 6, for instance, the City of Edmonton will be running a two-week cycling awareness campaign. But the big fun comes from Edmonton Bicycle Commuters (EBC), with a few bike-to-work breakfasts at various locations in the city, the downtown Bikeology Festival on June 24, and the topper: free screenings of bicycle-themed movies at the Metro Cinema every Wednesday night in June (except June 22). Of note is *2 Seconds* (June 8 at 9 p.m.), a Canadian movie about a downhill cyclist who takes on a job as a bike courier. The cinematography is incredible, with enough tasty riding shots (both downhill racing and city riding)—to give any cyclist saddle sores just by watching.

And of course, the classic *Breaking Away* is also in the lineup. (It screens on June 15 at 9 p.m.) The Oscar-nominated film is the story of a small-town American teenager seriously obsessed with the Italian Cinzano cycling team—to the point where he even pretends to be an Italian exchange student when he meets a beautiful college student. Eventually, though, he realizes his heroes have fallen—it's a classic coming-of-age story.

Both movies are enough all by themselves to inspire you to take a bike out for a spin and feel the wind slide across your face—which, I suppose, is the point of dedicating a whole month to bicycle love in the first place. Very crafty. ☺



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Ripples of dread

Koji Suzuki's *Dark Water* dips readers' imaginations into some very chilly pools

BY JOSEF BRAUN

In the prologue to Koji Suzuki's *Dark Water*, an elderly woman named Kayo is taking her ritual walk with her young granddaughter Yuko. They always traverse the same two-mile, seaside stretch toward Cape Kannon, which allows them to observe the vast splendour of Tokyo Bay and fantasize along the way about the possible histories of whatever unusual bits of flotsam they happen to come across. However, it is generally best to leave such things untouched, Kayo tells Yuko, because each item "begins to tell its tale to you, as soon as you pick it up. Fine if the story is heartwarming, but if it curdles your blood, things will never be the same."

The almost fairytale quality of Kayo's warning is appropriate, as is the fact that this initial exchange occurs between an aged person and a child—that is, one whose experience is vast enough to see more than meets the eye, and one who's innocent enough to imagine the same. Illusion, instinct, paranoia, supersti-

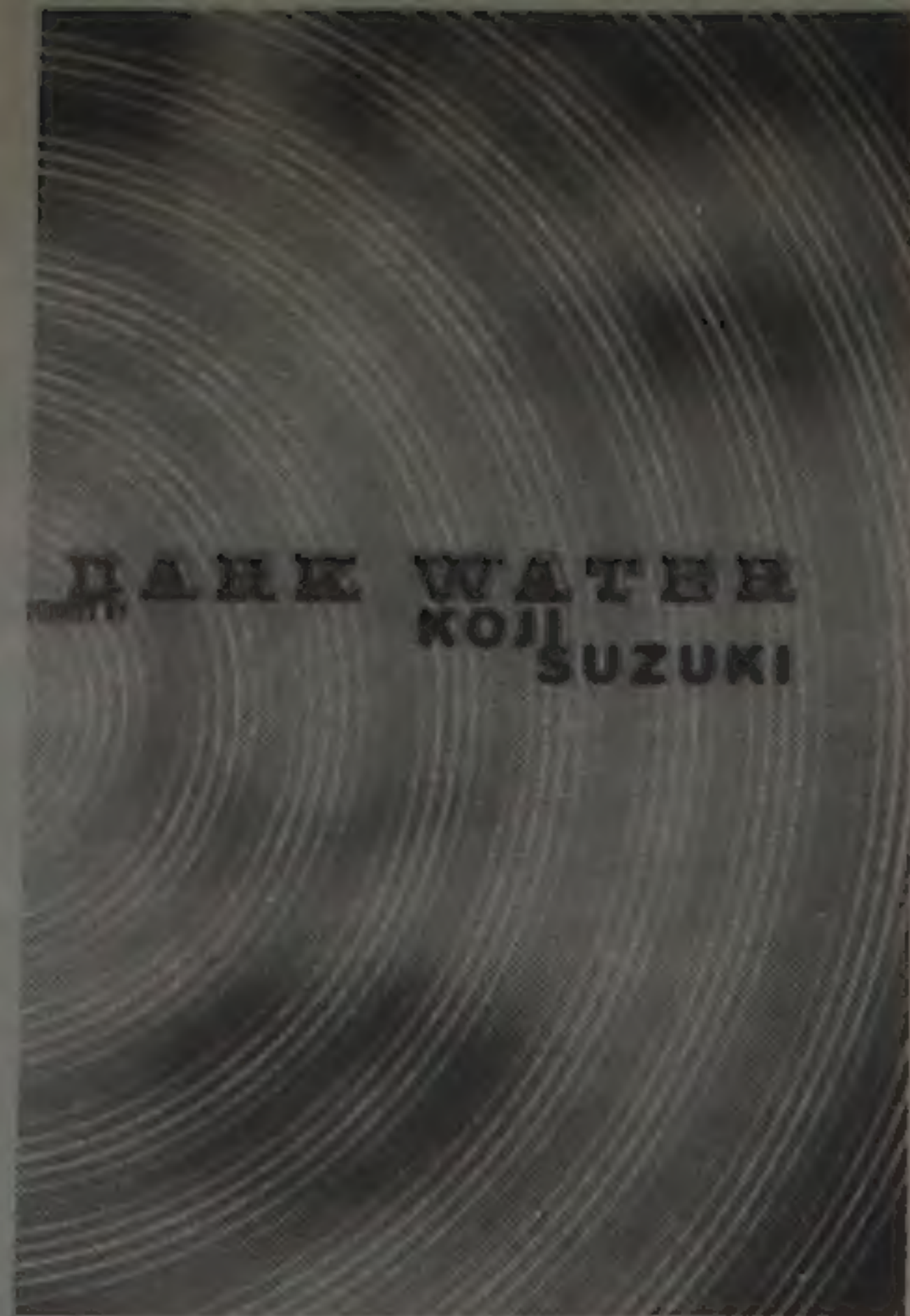
tion and omen run through the stories in *Dark Water*, as do strange, scattered objects and, naturally enough, water itself in an impressive variety of forms. Those unfamiliar with Suzuki outside of his having written the novel upon which the multiple film versions of *The Ring* are (rather loosely) based, may be surprised to discover that the supernatural rarely makes its presence explicit in his writing, and at their Poe-inspired best, the stories in *Dark Water* come and go without ever resolving the ambiguity that exists between external and interior forces of oppression and dread.

"Floating Water" is one of the strongest tales in terms of sheer creepiness. A story about an uptight single mother moving into a new, largely unpopulated building with her daughter, it doesn't shy away from plenty of obvious foreshadowing (elevators are handy that way), but that makes its clever twists all the more satisfying. The interconnections between each of the story's

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key moments are sly and ultimately unsettling, yet the story's final revelation is really nothing more than a hunch—it's just that we know that the hunch must be true, and its evidence is driven home in a seemingly innocuous but unnervingly visceral way.

"**SOLITARY ISLE**" CONCERNS an uninhabited manmade island within Tokyo Bay that may or may not be the final resting place of a victim of some cruelty enacted by the narrator's enigmatic close friend, a repulsive misogynist type found rather frequently in Suzuki's fiction. Again, Suzuki's ability to draw unusual connections complicates what initially seems more straightforward. And actually, for a good two-thirds of



Dark Water, these connections extend directly from story to story: besides geography and water, motifs of uneasy parent-child relationships and intense if not violent antipathy between men and women recur and ripple into each other throughout.

Yet all the while, Suzuki—who, incidentally, is also an author of several books on child-rearing—steers *Dark Water* in a direction that affirms the bonds that can empower family members even beyond the reach of mortal existence. "Forest Under the Sea" is perhaps the most chilling tale in *Dark Water*, but also the only one that makes virtually no references to the fantastic or sensationalistic. It's almost ordinary. It's a story about getting stuck in life, about conflicting desires and about the lure of dark, cavernous places. It's also about relaying messages from such places, an image that perhaps best encapsulates the spirit of *Dark Water*, this notion that we can glean information from passages that either forbid entry or promise no certain escape. These stories work an old-fashioned trick pretty well, allowing us to hear the tales that no one ever lives to tell. ☉

DARK WATER

By Koji Suzuki • Vertical • 279 pp. • \$29.95

Ticknor = torpor

Sheila Heti's literary experiment tells a plodding tale of literary rivalry

BY IAIN ILICH

The plot, if you can call it that, of Sheila Heti's novel *Ticknor* follows the life of George Ticknor, childhood friend and hanger-on of fellow writer William Prescott. Prescott frequently invites Ticknor to his many dinner parties, but Ticknor strongly suspects his friend is only humouring him—that in fact, Prescott might not actually like him at all and regards him as nothing more than a failed writer, a failed socialite and a generally uninteresting person. Prescott, meanwhile, has everything that Ticknor wants: success, a wife with a nice round bottom, social status, celebrity and, most of all, respect. He hates Prescott for having realized his own dreams of grandeur, but desperately longs for his approval, love and respect. (To make things slightly more complicated than they really ought to be, both George Ticknor and William Prescott were actual literary figures in 19th-century America, although strict historical accuracy is not exactly one of Heti's highest priorities.)

Heti is most successful in capturing Ticknor's genuine feelings of contempt, jealousy, bitterness and obsessive-compulsive tendencies. She builds the book around a typically awkward social dilemma for Ticknor: he is bringing a pie to a dinner party at Prescott's house, but has become soaked by the pouring rain, which has also ruined the pie. As Ticknor ponders his history with Prescott, he also wonders what to do with his sopping-wet pie. Should he



run the risk of ruining Prescott's furniture with his wet clothing, or should he simply cut his losses and skip the party? If he didn't show up, would the Prescotts even notice?

I'm sad to report, however, that waiting around for Ticknor to make his decision is an excruciating exercise—I'd say, in fact, that the 109 pages of *Ticknor* are the longest, most drawn-out 109 pages that I've ever read. Is it possible for a novel to be too long at a mere 109 pages? Yes it is, and *Ticknor* is proof.

THE WRITING SWITCHES STYLES frequently from letters to journal entries to biography, and as a result the language is by turns dreadfully formal and dull, or lush and evocative. The most infuriating passages are Ticknor's letters to various vaguely defined correspondents, in which he repeats himself constantly, restating the same ideas in different words (or sometimes the same words in a slightly different order). He contra-

SEE PAGE 12

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By RICHARD BURNETT

Wax on, wax off

Flipping through the summer 2005 issue of the *Ryerson Review of Journalism*, I discovered a new word that has been added to dictionaries: "manscaping," which, RRJ reports, is "the aesthetic removal or trimming of a man's body hair."

Of course, gay guys have been doing this since video revolutionized porn. But when straight men got into the act (thanks to women demanding that their boyfriends look more like Jeff Stryker than John Holmes) that's when some heterosexual editor or pundit sat down and invented a new word for it.

How do I know this person was straight? Well, frankly, fags don't invent words like "manscaping." We invent terms like "Betty Bouffant" (someone with big hair); "scare-do" (a hairstyle that frightens children and the elderly); and "Scare-ella" (an unattractive person). But I digress.

"Your people really don't like body hair," my father cracked when he attended his first follicle-free Gay Pride parade years ago. He had a point: while body hair thankfully is making something of a comeback in some gay quar-

ters, on the eve of this summer's Pride season, one should not parade around town half-mowed.

I clip my chest and groin, but I always wax my back, especially if I'm going to the pool. Last week at my Kuwaiti waxist, I was not surprised to learn the number of male clients getting wax jobs is on the rise. I even referred a straight friend, Max, to her after he e-mailed me, "Hey Bugs—not to stereotype or anything... but... I need to get waxed for the beach (going on vacation on Sunday). Any place you can recommend that, um, services guys?"

Speaking of male hygiene, with the amount of barebacking going on at the tubs and via online connections these days, if you're stupid enough to not use a condom, there's more than just AIDS to worry about. If your partner is bottoming out and hasn't douched, you may get "painted brown" and that's just plain disgusting.

"I've been there. You've been there. We've all been there (either as a top or a bottom)," porn star Michael Lucas recently wrote on his www.lucasblog.com website. "All of a sudden, what was a hot fuck turns into a smelly embarrassment. Your nose starts to wrinkle and it hits you—first the smell, then the utter humiliation. You know that pulling out now could be disastrous. What do you do? Do you acknowledge the fact that your dick is covered with shit? Do you say something? Or do you continue to fuck, ignoring the big brown elephant that's just squatted in the middle of the room?"

Frankly, especially if you're a professional bottom, it behooves you to clean out your ass before going on a first date or making the rounds this Pride season.

Show a little pride in yourself and buy an enema at your local drugstore. (And while you're at it, buy some lube and condoms. Yes, some assholes still don't use lube or condoms.)

If you're going to buy a Fleet Enema with the watery solution already in it, you can't use it more than once every 24 hours. If you need to douche often, I suggest a rubber enema that you can fill with warm water yourself.

Which brings me to my favourite douchebag story. Some years ago, I asked gay porn director Chi Chi LaRue the name of a porn actor who didn't know how to douche. It's a story LaRue recounts with much relish in his 1997 autobiography *Making it Big: Sex Stars, Porn Films and Me*. "Things were crazy on the set that day, and no one ever explained to [the rookie] how to fully complete a douche," LaRue notes. "So this guy, the poor thing, filled his butt with water and thought he was supposed to hold it in! No one had ever told him that you're supposed to let it go and leave it all in the toilet!"

"So he comes out and starts his scene and, as he's getting fucked, the top (who shall also remain nameless, as shall the film) pulls out of his ass, and everything comes pouring out! Water, shit, the works. It was a catastrophe, the top freaked out, and the poor bottom was humiliated. I did the best I could to reassure him, but actually I was fighting not to die laughing. On the upside, the guy eventually went on to a successful film career."

I never did find out who the actor was, but I do know one thing: if you crap on your first date, you'll never see him again. ☹

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Triumph of the Gil

Youthful new AFL president lays out agenda for upcoming two-year term

By CAROLYN NIKODYM

Although he is casual in jeans, Gil McGowan's appearance is not entirely what you'd expect from the president of the Alberta Federation of Labour (AFL). His height, his navy blazer and crisp button-down shirt belie his soft-spoken voice, and his neat office does little to indicate the work he has ahead of him. But perhaps the neatness is an indication that McGowan has just moved into this office; he was elected president of the labour organization just last month. And at 37, he is the youngest president the AFL has seen in its 93-year history.

While McGowan is quick to point out that he's not all that young, he sees his election as an indication that the labour movement

in Alberta is undergoing a sea change. "There's a new crop of leaders who are emerging in the labour movement who are younger," he says. "Any organization has to renew itself, and I think the labour movement is in the process of renewing itself, and that's good for the movement and that's good for society."

The AFL acts as an umbrella organization for some 30 unions across the province; under the belief that more people create a louder voice, AFL lobbies for better working conditions and wages for its 115,000 members and the public at large. The organization also tackles larger social issues, such as a livable minimum wage and the need for publicly funded education and healthcare.

After working at the AFL for 10 years as the organization's communications officer, McGowan has taken the helm for a two-year term—and he has no shortage of goals he'd like to accomplish in that time. With the departure of the Alberta Union of Provincial Employees a few years ago—a move that reduced the AFL's membership by a third—the AFL has spent some time re-establishing its membership base and looking inward. Now, McGowan says he's ready to make the labour movement a relevant political force again.

"The most important role of the Federation, as opposed to the individual unions, has always been political," he says. "Our biggest challenge is to re-establish ourselves as a credible and viable voice of change. There are a number of issues that we want to see back on the political agenda."

Because a big chunk of the federation's membership falls in the healthcare sector, maintaining a strong opposition to healthcare privatization is a high priority for the AFL. "The government has talked a

lot about abandoning the Canada Health Act," McGowan says.

"They've talked a lot about opening private hospitals, they've talked a lot about de-listing services and privatizing delivery, but they actually haven't moved too far forward in implementing that agenda. We're convinced that one of the reasons that they haven't is the groundswell of public opposition, which we played a role in. Having said that, though, we have a premier who is on his way out. But before he goes, he's made it clear that he wants to leave a legacy. And one of the legacy items he talks about is reforming healthcare, and when he talks about reforming healthcare, he's talking about privatization and commercialization. So we're expecting that before Klein leaves office, there'll be

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one final push to privatize health-care. It's going to be one of our priorities to make sure that final push

ANOTHER OF McGowan's biggest priorities is maintaining a strong union presence in Fort McMurray. Not only have oilsands developers and the provincial government negotiated a deal that excuses developers from paying royalties on the resources they extract until they recoup their capital costs (and according to McGowan, it could take upwards of 15 or 20 years before the province sees any royalty payments) but the developers are also trying to save money by negotiating inferior contracts with lower pay, fewer concessions for overtime and no pension plans.

"People have to keep in mind that the cost of living in Fort McMurray is through the roof," McGowan explains. "And there are thousands of construction workers who are not actually living there on a regular basis: they're commuting from great distances, they're spending long stretches of time away from their families, they're working in harsh conditions, and they're also working for what will be a relatively short period of time—until all the major construction projects are done. So maybe we're talking about five years of steady employment, maybe 10 at the most."

For McGowan, a self-professed idealist, it's all a matter of simple fairness. "We're a wealthy province with a bright future," he concludes. "We have no public debt. And we have the ability to do great things. Here in Alberta, we have the greatest wealth, but we have the greatest disparity between the wealthy and the poor. That should no longer be acceptable to Albertans. We don't have to accept poverty in our midst. We don't have to accept insecure employment. We don't have to accept substandard services." ▽

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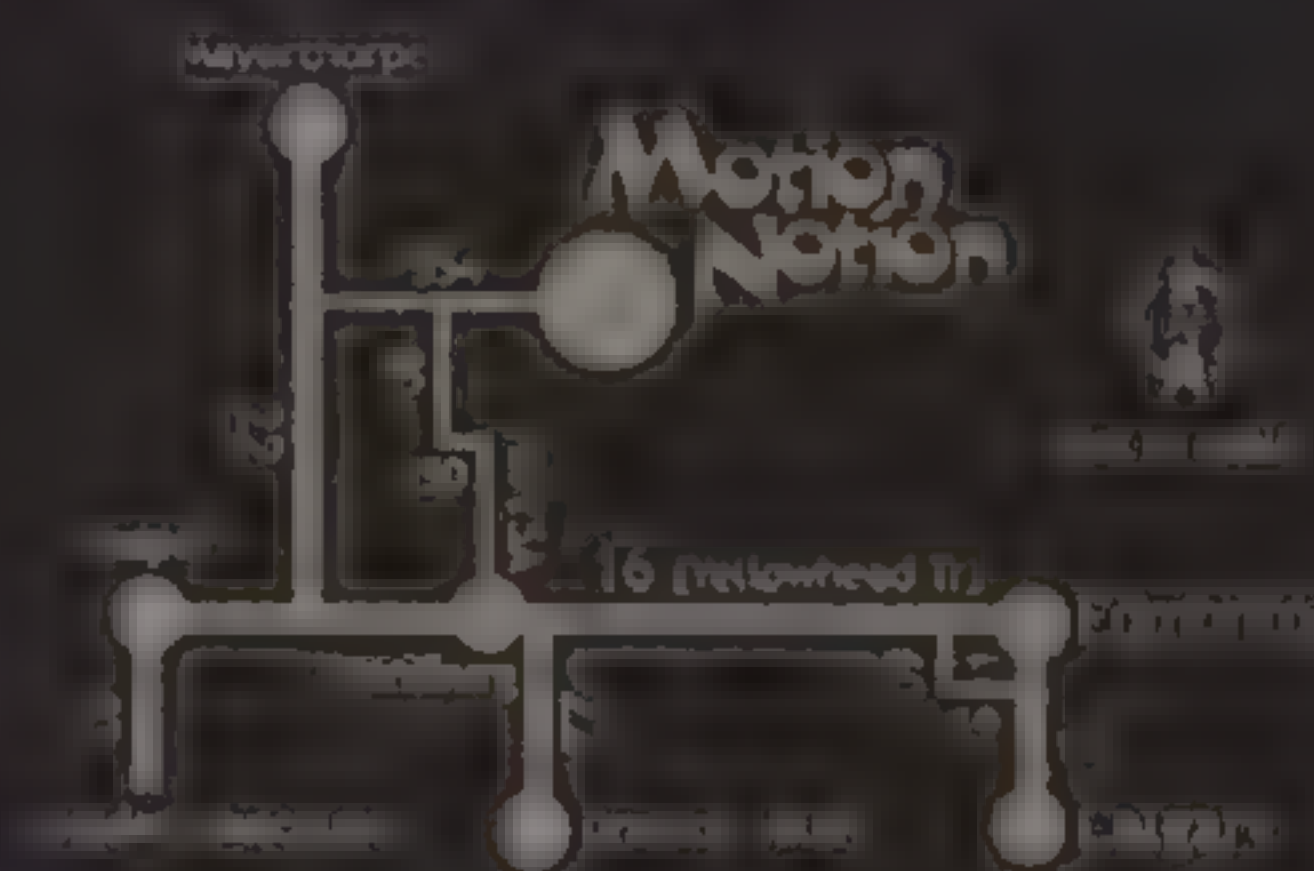
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Ticknor

Continued from page 8

dicts himself, backtracks on previous statements and inserts new iterations of sentences several lines after the original version. "There were no books when I was a boy," goes a typical passage. "Books were hardly accessible, yet there were some books." It's all tremendously distracting and disorienting, and I repeatedly found my mind wandering away from the text in search of something anything, more engaging. (What's for dinner? I wonder if the cat needs water? Are my toenails too long?)

Instead of drawing the reader in, Ticknor deliberately pushes you away, building a wall of dense, stuffy, formal pomp between you and the "action." Instead of feeling like a novel, which progresses and develops as its characters move through the pages, and in which there is at least some semblance of a plot, Ticknor feels like a creative writing exercise, plodding along at a snail's pace and then plodding back over the same ground even more slowly than before. While Heti scatters some beautiful passages throughout the book, she buries them beneath a mound of cold, calculated words that prevent us from stepping into the hearts of her characters. Is Ticknor an interesting experiment in literary fiction? Yes, I'll grant it that. But is it enjoyable to read, a page-turner, or so marvelously inventive that it justifies the deliberate boredom that Heti inflicts on the reader? No, I'm afraid not. ☹

TICKNOR

By Sheila Heti • House of Anansi • 109 pp. • \$19.95



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By CHRISTOPHER WIEBE

Brand of outsiders

Over the course of her 30-year writing career, Dionne Brand has been gradually carving the "invisible" racialized spaces of Toronto into existence, particularly in the city's large black community. In her first novel, *Atwood Place, Not Here* (1996), the focus is on *Winter Epigrams* (1983) or her award-winning recent collection *Thirsty* (2003), essays like "Bathurst" and her oral histories of the city's people of colour in *Rivers Have Sources, Trees Have Roots: Speaking of Racism* (1986).

In her third novel, *What We All Long For*, extends her exploration of multi-cultural Toronto by looking to the city's gritty geography and the dissonances between generations.

The book focuses on the overlapping lives of four friends in their early twenties. First there is Tuyen, an installation artist born in Canada to Vietnamese parents. Her middle-class parents continue to search for their eldest son, lost during their flight from Vietnam, while her younger brother is a successful businessman who trades in electronics and human smuggling.

Tuyen pines for Carla, a bike courier, who lost her mother as a young girl, and whose brother is in and out of jail. Oku, a black poet who has just dropped out of university, wanders the streets of Toronto and dreams of winning over the troubled and distant Jackie. For all of them, the chaos of the city streets hold out hope and promise.

What We All Long For is a wonderfully layered and polyphonic novel, one in which Toronto itself becomes a central character. It's a Toronto you won't find in Atwood or Gowdy novels; one in which black men are regularly roughed up by the police, where debates unfold around barber chairs and successful families happily move to plastic suburbs. Walking through the barren park Vanauley Way, Oku considers its dubious reputation: "It was turf in the low-level war for such places waged by poor people. If there was history being made in the city, if history was the high-level rich people waged for their own turf in the city—those wars about waterfront developments and opera houses—then the poor waged wars for control of their small alleyways and walkways, their streets and the trade in unofficial goods. Their currency was not stocks, wealth and influence peddling, but tough reputations and threats of physical damage."

I have always found a radiance and warmth in Brand's writing (tough and unflinching though it inevitably is) that I find in few of her peers. Her writing unfolds a generosity or openness that

enables it to transcend its "artifice." These qualities are on display in abundance in this moving novel of how families, histories and geographies shape the nature of dreams.

Verse case scenario

Poets Talk by Calgary academics Pauline Butling and Susan Rudy brings together probing interviews with seven of Canada's most innovative and influential poets: Robert Kroetsch, Erin Mouré, Dionne Brand, Marie Annharte Baker, Jeff Derksen and Fred Wah. These are not, it should be underlined, esoteric or closed-off academic conversations but rather ones that will be engaging for a wide audience. While Butling and Rudy are particularly interested in looking at how each poet's work is informed by the bedrock issues of identity politics (race, class, sexuality) they also tease out where the poets see themselves within the Canadian literary community. Somewhat unusually, each interview incorporates excerpts from poems that serve as discussion points for each poet's concerns and developing practice, thereby rooting conversations that easily float off into generality.

The interview with Marie Annharte Baker, a First Nations poet, activist, dramatist and mixed media artist living in Regina, is a real highlight and pushed me to familiarize myself with her rich body of work. Radicalized in the 1960s through the Canadian Indian Youth Council and the Red Power movement, Baker did not publish poetry until the late 1980s. Since then, her writing has grappled with the ongoing colonization of

aboriginal peoples, often with sharp-edged humour: "Act Indian/had an Indian affair lately?" asks one poem. "Anger is a tag that's always placed on First Nations writing," says Baker. "I feel it's often a way to dismiss because it just means that the person is hearing with the ears of a white person."

Dionne Brand is, as always, articulate and incisive. She talks about her activist work in the black community in 1970s Toronto ("It was very male in its expression, but very female in its practice, as far as who did the work"), her early poetry in leftist/struggle magazines and her childhood during the independence movement in Trinidad: "I turned out to have, not the slavishness, if you will, of a Naipaul for British culture. Instead I could critique it even as I learned it, even as it has probably scripted my aesthetics in some way."

Much of the interview with Calgary's Fred Wah circles around his "verse biotext about racial anger," *Diamond Grill* (1996). It draws on his childhood in Nelson, B.C., his relationship with his Chinese/English father and Swedish mother, and the space of "racial mixedness." "In the last few years I've been more interested in the hyphen, the in-between," Wah tells Rudy. "Just as I know that I can't claim 'the Chinese' as some pure envelope for my consciousness, I couldn't claim 'white' either." All told, *Poets Talk* is a valuable contribution to our understanding of recent Canadian poetry and the Canadian social fabric. ☺

Arab coverage

Continued from page 5

a different view obviously will feel that that correspondent's biased," says Farquharson. "So the only way to do it is to cover both sides."

"I can remember one point in Lebanon," he continues. "It happened to be when American forces were coming in and bombing and so on. I remember putting in a sentence

by way of explanation in a story, which was 'as seen by the Lebanese.' Now, this might seem obvious that if I'm in Lebanon I'm reporting what the Lebanese see," he laughs, "but this was my way of saying, 'This isn't my view necessarily of the American action, I'm not saying whether it's right or wrong, but it's very clear that the Lebanese on the ground that I'm talking to regard this action in this way, and that needs to be known.' That's not always done." ☺



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The ample dumpling gang

Reality-TV fame hasn't altered the Pyrogy House's kitschy, artery-clogging charm

By CHRISTOPHER THRALL

The question plagued me, as it has plagued so many others ever since the first time two restaurants opened in the same protocity: where should we eat? I knew I wanted filling cuisine at a good price, with the chance to see an international bikini model. Decision made, we parked in an unpaved lot behind **The Pyrogy House**.

An unassuming little restaurant with one of the most memorable signs in the city, the House shot to semi-stardom recently thanks to an appearance in the final episodes of *The Bachelor*. I'm told the bikini-model daughter of the owners is both attractive and "wild." It had been recommended by a PR professional who lived nearby, which was good enough for me.

As I looked around this tiny restaurant, I suppressed an internal cringe; my wife, however, smiled, reminded of her grandmother's home. I may be the first one to notice, but eastern European cuisine seems to require a fair amount of kitsch. (I wish the best of luck to the young Ukrainian who opens an open-concept, modern venue for baba's best.) Clutter aside, the Pyrogy House is unabashedly genuine. The painted exterior scene advertises the wholesome kitchen-y goodness you can expect from your dining experience within. The interior extends this theme with a thatched stable roof that peaked above the room.

The restaurant was nearly half-full on the early Friday evening,

with a few scattered "Reserved" signs claiming other tables. We were pointed towards a table against the far wall, where we could look past a multigenerational get-together and a secure-looking metal grate, through the window and out at busy 118 Avenue. I just had time to admire some sort of multi-stringed instrument on the shelf above me before our fresh-faced young server came to get our drink orders and I quickly cracked open the menu.

MY WIFE ORDERED milk (\$1.75) and I had orange juice (\$2.25), flipping regretfully past the first two pages of libations in light of a drive to Calgary that evening. A range of

BORSCHT!

pyrogy, cabbage roll and kielbasa combinations shared space with other European delights such as beef Stroganoff and fried sauerkraut. All were offered in lunch sizes, most of them priced under \$10, and hungry sizes which featured roughly 50 per cent more food for a few dollars more. The last page featured frozen pyrogies at \$4.50 a dozen.

My wife chose the lunch-sized Pyrogy House Special (\$9.75): soup, three pyrogies, three cabbage rolls, two sausages and dessert. I ventured on the Country-Style Chicken Kiev with five pyrogies, the most expensive item on the lunch menu at \$12.60 and also served with soup and dessert. Their claim, "All meals served with bacon and onions," written proudly across the top of the menu caused my arteries to clang shut as I salivated in anticipation.

My admiration of a framed collection of pysanka (painted eggs) made me miss an all-important menu detail: the choice of pyrogy stuffin's. My bride requested cheese and potato, and I blurted out the first two that caught my eye: cheddar and beef 'n' cheddar. We both

selected borscht instead of sauerkraut soup and were delighted when two full bowls trailing aromatic clouds arrived almost immediately. Huge, fresh, white buns and soft butter accompanied each bowl. We added dollops of sour cream to the soup and dove into the tangy broth. "Tastes like Grandma's house," my wife said happily. The only puzzler about the borscht was that the neatly cubed carrot pieces revealed a frozen rather than fresh vegetable mix.

SHORTLY AFTER we pushed back our bowls, our server dropped off oval cafeteria plates completely covered with food. The kielbasa was cooler than my wife expected, but her pyrogies were worthy of their feature role in the restaurant's name. My own hot, tasty pockets of cheese and beef were on the amazing side of doughiness. The sautéed onions and crumbled bacon glistened slightly in the drizzle of butter. My wife's cabbage rolls were packed thick with tomato-flavoured rice and my Kiev had a tasty combination of spices in its breaded envelope. Our one-year-old daughter ate some of everything with her chubby fingers and loved every bite.

Neither of us managed to finish our lunch-sized entrées, but damn it, we would not skip out on dessert! My wife ordered the last slice of strawberry-rhubarb pie and I chose the poppyseed cake. Both treats arrived with dollops of Cool Whip and mine sported a generous pinch of cinnamon. The interior of my cake was soft and crumbly, packed with the advertised poppy seeds. (I recalled *Mythbusters* confirming that I could now test positive for opiates.) Her pie boasted a tempting mixture of flavours and she polished it off quickly.

SEE PAGE 16



Shine on, you crazy diner

A lunch-hour visit to downtown's Shine Bistro results in a glowing review

By IAIN ILICH

Tucked away between the southeast corner of the Citadel Theatre and Canada Place, **Shine Bistro** is in a perfect location to attract a fair bit of lunchtime traffic. What with all those hungry government types hanging out in the funky pink building next door, there's bound to be a few folks who'd like to take a quick stroll outside for lunch, especially during the summer.

When I paid the place a visit just a few minutes past noon on a sunny Monday, I was by no means alone. There were plenty of people in ties and dress slacks filling the smallish space; some were already sitting down by the time I arrived, while others were waiting in the back for their takeout orders. (This seemed to be a popular option, and the menu

BISTRO

is well-suited to the purpose.) The décor was certainly colourful (which is what I'd expect from a place called Shine), but it wasn't gaudy or overly wild—no doubt a nice change of pace from the drab beige cubicle walls that the people next door are stuck with for the better

part of their days.

After taking a good long look at the menu board behind the counter, I got in line with the rest of the lunch crowd. Before I placed my order with the friendly young woman at the cash register, I grabbed a bottle of Blackberry Clearly Canadian (\$2.25) from the cooler next to the counter. The Clubhouse Hot Sandwich (\$5.95), a triple-decker sandwich with toasted bread, turkey, ham, bacon, cheddar cheese, tomato, lettuce and mayo was what I was looking for, though I asked for the tomato to be omitted. (I don't know why, but I've never been a fan of raw tomatoes. Cooked, fantastic. But raw, no dice. Go figure.) Since a plate of freshly-

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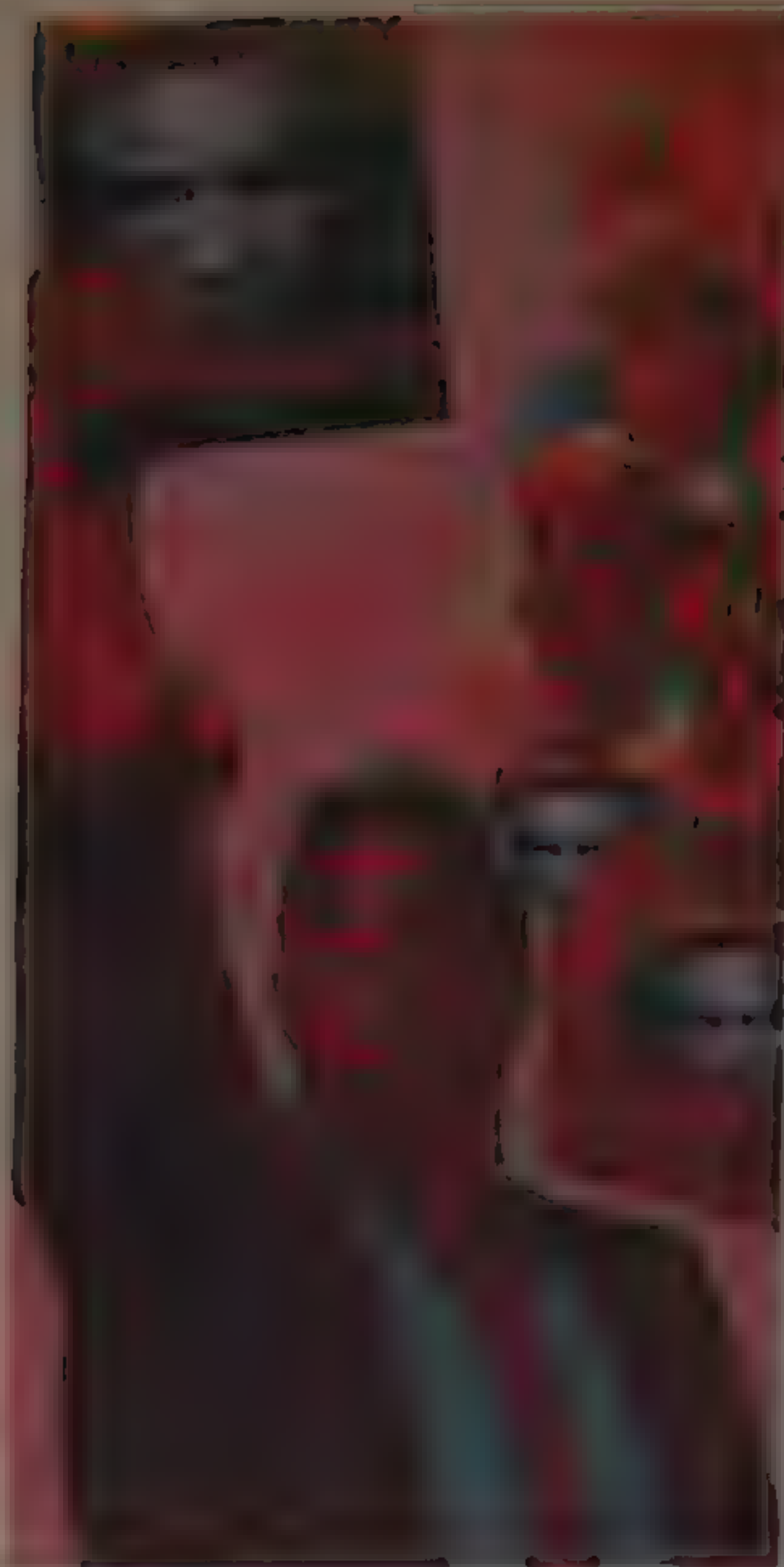
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The Pyrogy House

Continued from page 14

As I settled the bill, I appreciated the draw of this neighbourhood favourite: filling food for under \$30. (Sorry, Kim.) Surprisingly, 118 Avenue took on a rosier hue as we carried our daughter out onto the sidewalk. A heavily tattooed man held the door for us when we stood aside to let his hugely pregnant companion pass. An older couple courteously rolled up their truck windows as we passed, thus ensuring that our offspring wouldn't walk through their THC-laden smoke. A police cruiser passed by us in the alley without a glance. All seemed right with the world. Short of the shrieking seagulls bursting into animated songs by Tim Rice, I couldn't imagine a more idyllic surrounding. ☺

THE PYROGY HOUSE
12510-118 Ave • 454-7880

Shine Bistro

Continued from previous page

baked cookies was sitting on the counter next to the till, I figured I'd pick one up for dessert. The White Chocolate Macadamia variety looked good, and at 85 cents apiece, they were a steal.

I took my cookie and drink—along with a little yellow cardboard disc with my order number on it—back to my table, where I proceeded to sneak a few appetite-spoiling bites of my cookie. I only finished a third of the decent (though unremarkable) cookie before I finally gave in to my feelings of guilt, pushing the rest of my treat aside and saving it for when I'd finished my sandwich. Yeah, I'm all grown up now, but I guess it's hard to shake good parenting.

Not long thereafter, I noticed the second server bringing out sandwiches to a few other tables, one of whom appeared to be getting my

tomatoless clubhouse. She kept going, however, returning after a few more sips of my drink, depositing a clubhouse with tomato at my spot. I'm not one of those grumpy folks who complains about stuff like that—at least, not until I start writing my reviews—so I let it slide, casting the tomatoes onto the side of my plate. No worries.

ONE BITE into the clubhouse, and I knew that I'd made a good choice. The bread was well-toasted, the bacon and lettuce were both crisp and the shaved ham and turkey were still slightly chilled. The mayo was good (and plentiful), and the cheese completed the experience. It didn't take me long to finish the sandwich, and, unfortunately, when the sandwich ran out, I was still sort of hungry. I wondered if it was too late to take them up on the combo deal (if you've ordered a sandwich, a mere \$1.50 extra gets you a salad or a bowl of soup), so I brought it up with the cheerful

woman at the cash register. No problem, she said, so I ordered a bowl of their Black Bean Soup, which she said I'd like if I liked chili. I handed over a loonie and a couple of quarters, and wandered back over to my table, where my soup was quickly delivered.

The presentation was certainly neat, with a fancy white criss-cross of sour cream on the top, contrasting with the deep, earthy brown of the soup. The spicing was indeed a sort of chili/Cajun mix (and fairly hot, too), while the puréed black beans gave it a very thick texture. I was quite impressed, and after finishing the rest of my cookie, nicely full. At only \$10.55 including tax, it was a nice, cheap way to spend my lunch hour. Shine's offerings tend to be simple, affordable and tasty, and quite frankly, I can't see anything wrong with that equation. Sure beats a bagged lunch. ☺

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A lunchtime favourite in the area, Piccolino's nearly full-length windows look out over a moderately busy 142 Street. The interior was bathed in natural light, but the soft lighting wrapped in dark gold cloth cast a romantic spell. The whole space glowed with warm earth tones and dark red woods to give the allure of understated elegance. Amazing aromas drifting out of the kitchen didn't hurt, either. While entrées reached \$21, the pastas

ranged between \$9 and \$13, and considering their staggering portions, the prices were terrific. I decided on the Penne Lino (\$12) for my wife, and the Pollo Casalinga (\$12.95) for myself. I started us off with Calamari (\$6.50) and rounded out the meal with a mango berry cheesecake for her and a chocolate caramel cake for me (\$4.95 each). The calamari got a little rubbery during the drive home, but the chewy rings were greatly enhanced by chunks of tomato and the accompanying aioli dip. My wife's Penne Lino was stupendous: the pasta was thick and tasty, with bite-sized morsels of chicken sporting just the right amount of garlic bite beneath sundried tomatoes and feta cheese. Since she wouldn't even allow me a mushroom to sample, I have to assume they were terrific. I chose a side of rotini with tomato sauce with my order, so we were treated to yet more of Piccolino's pasta artistry.

My chicken filets, however, were a little dense and slightly undercooked. The chicken was still tender enough to cut with a fork, and the subdued lemon taste in the white wine sauce brought out the flavour as I ate. We enjoyed our dessert once our dinner had digested. A lush combination of mangos and berries blended tartly into the creamy cheesecake and my wife was ecstatic with her selection. I warmed my chocolate caramel cake and was treated to a taste like a Rolo on spring break. We had two meals out of our \$44.24 takeout order and were left with three generous lunch portions. Not only was Piccolino great cuisine and a bit of an aphrodisiac, but it was a terrific value as well. **Average Price: \$\$\$** (Reviewed 4/7/05)

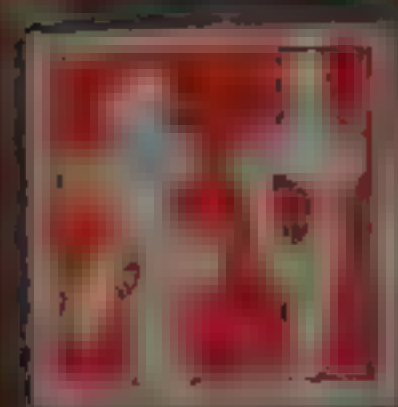
UNHEARDOF

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Unheardof? Hardly. The Unheardof has

a well-earned reputation as one of Edmonton's poshest and most romantic restaurants. Of course, my limited budget had something to do with my not having paid it an earlier visit, but now I resolved not to let my thrifty nature get the better of me. After taking a look through the list of appetizers, we both settled on the Sesame Ginger Chicken Strips (\$10 each), which are sautéed in a balsamic reduction and served with coronets filled with a mix of mascarpone (that creamy cheese in tiramisu) and "coffee salsa." While the chicken was excellent (the ginger was particularly pronounced), the coronets were a nightmare to cut into manageable pieces, especially while maintaining some semblance of grace and/or class. Next, we were faced with the difficult task of picking our entrées. Instead of the caribou or the bison, I gave in to my curiosity and ordered the Turducken (\$30), a multiple-poultry plate of turkey, duck and chicken, each cooked and seasoned in a slightly different way, served with a selection of veggies. My wife opted for the Dilled Atlantic Salmon Fil-

let (\$26), which was seasoned with lemon dill butter and served in a dill cream sauce with wild rice and vegetables. While the duck and turkey aspects of my "turducken" were both very good, I was dazzled by the chicken's fresh thyme seasoning. My wife was thrilled with her salmon, which, with only the slightest pressure from her fork, flaked into delicate, bite-sized morsels from the moist, tender fillet. She absolutely loved the sauce. Unable to resist dessert, I picked the Godet Cappuccino Cheesecake (\$9), a generous slice of hazelnut-crusted cheesecake swimming in a pond of chocolatey cappuccino sauce. My wife was also in the mood for chocolate, and chose the Chocolate Amaretto Pie (\$8.50), a substantial wedge of amaretto-flavoured custard with a chocolate almond crust. As for the bill, you get what you pay for, and we were more than satisfied with the outstanding food, atmosphere and overall romantic luxury of our meal. I'm just hoping that Visa accidentally forgets about me for a month. **Average Price: \$\$\$\$** (Reviewed 4/7/05)



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The Atomic café

Brian Connolly has an unquenchable thirst for pre-Beatles instrumental rock

BY LEAH COLLINS

Long ago, Brian Connolly gave up on pop music. And while he'll excitedly interject the names of a handful of young upstart bands that he's discovered while working the stage with his instrumental rock cop Atomic 7, Connolly insists he can name the exact moment when he lost all faith in today's so-called hits. Somewhere between the time he was mastering his twangy guitar style with *Kids in the Hall*-famed outfit Shadowy Men on a Shadowy Planet and the formation of Atomic 7, Connolly picked up the Gin Blossoms' first album, *New Miserable Experience*, whose title turned out to be only too accurate.

"Three weeks after I bought it," he says, "I thought, 'This is an awful record, except for one song.' So I swore off pop music for, like, eight years, and I thought 'The only thing that's going to clean my head out is a good soaking.' I think I listened to nothing but Hank Williams and Bob Wills for about eight years. Just to see what it would do. It was kind of a stupid experiment, but pop music wasn't doing anything for me and these guys were incredible."

Listen to the lounge a-go-go tracks on Atomic 7's two albums—2002's *Gowns by Edith Head* and 2004's *En Hillbilly Caliente*—and it should come as no surprise that Connolly's notion of pop is an old-fashioned one. Atomic 7's songs—seasoned in influences ranging from old-timey country to surf—are firmly rooted in the sound of the late '50s and early '60s, a time when,

Connolly says, instrumental groups like his ruled the dancefloors and turntables of North America. That is, until four shaggy-haired, well-coordinated limeys started a whole new rock craze.

Connolly's made a habit of blaming the Beatles for the downfall of the instrumental rock era and lamenting how most instrumental bands went the way of the dinosaur in the mid-'60s, unable to survive Beatlemania's frenzy of cute accents and harmonic vocals. "I just really don't like the Beatles," he says with a mischievous laugh, "which is so much fun to say,

PREVIEW INSTRUMENTAL

because so many people get so pissed. Beatles fans are the most fun people to pick on—they're always like, 'How can you say that about the Beatles?' It's—oh, God—like making hamburger out of sacred cows; it's really easy and really fun."

AND IT'S A HABIT Connolly's been cultivating since his high school days, when he'd take the Kinks, the Who or some dusty 45s by a long-forgotten instrumental band leader over *Sgt. Pepper*. These days, Connolly still finds himself influenced by the music he loved growing up—especially the classic country his dad introduced him to. "My dad was a huge Buck Owens fan," he says. "We used to have car wars where we only had one eight-track machine and two eight-tracks, and one was Buck Owens and the other was the Who's *Live at Leeds*. And you'd go on the summer vacation with two pieces of music and see who would crack first, and I think he won because I'm sure he's not listening to the Who now, but I'm the biggest Buck Owens fan on the planet Earth."

That love of Buck seeped its way into Atomic 7's last record, *En Hillbilly Caliente*, which has the occa-

sional flavour of a spaghetti western soundtrack, and even into a side project, the instrumental country cover band Ancient Chinese Secret. And Connolly says Atomic 7's next album—which he hopes to complete by next spring—will be even more stripped-down and countrified than the last, a trend he figures has something to do with the group's new lineup of Richie Lazarowich and Robbie Oxoby of the Black Coffee Cowboys. "The country stuff—it never really worked before," he says, "but with these guys it kind of does. And we all love it, so we thought, 'Well, let's drive towards the sun a bit and see the way that goes.'"

Connolly's been lucky to find new bandmates who not only share his western leanings, but are also keen on keeping the sound of pre-Beatles instrumental rock alive, a quality that he says is all too rare these days. He can't even count the number of bands he knows of who are playing instrumental rock on one hand, but he'll keep at it—not because he thinks today's pop music scene is miles from Coolsville, but because he loves the genre now as much as he did the first time he tripped over a dusty instrumental 45.

"So much of it is going back to when you were 14," he says, "and you found that 45 and the feeling you got from that thing—like, 'What the fuck is this?' And it's an odd, odd thing, but I still remember that smell and that taste and that's why—I think that's why I do this, because I remember that smell and the taste of just the excitement and curiosity and nobody else is doing it and I really, really, really don't want to see this thing peter out. So I'm going to be obnoxious and just do this for as long as I can." ☺

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- ERBA Business Fair, Beer Gardens

Unity Dance - 9pm, Saturday, June 18 - Canadian Hellenic Hall

Pride, Community, the Police Commission and the Police Service - 5-7pm, Monday June 20 - City Hall
- Hosted By Michael Phair

Bonfire of The Rainbows - Wednesday, June 22
- PowerPlant at U of A, doors open at 7pm

Edmonton Vocal Minority Concert - 8pm, Thursday, June 23 - Provincial Museum of Alberta Theatre

Acts Of Pride - 8pm, Friday, June 24 - La Cite Francophone Theatre, 8627 91 Street

Mr. and Ms. Gay Edmonton Pageant - 10pm, Friday, June 24 - Boots

2005 Pride Dance - 8pm, Saturday, June 25 - Citadel Theatre

Free Pancake Brunch - noon-2pm, Sunday June 27
- Hosted by The Big Fresh, 12120 Jasper Avenue

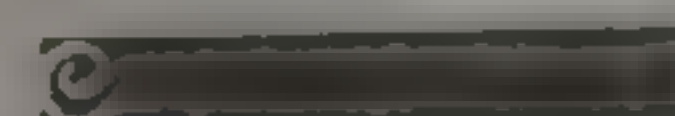
**Tickets available at Tix on the Square
420-1757, Pride Centre of Edmonton, and
Earth's General Store**

www.prideedmonton.org

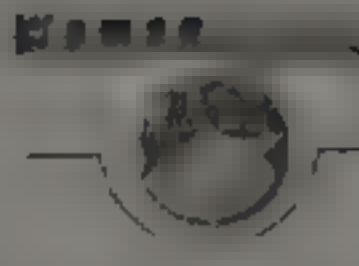
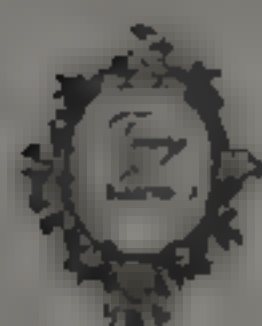


MCGRAW HILL GROUP

VUEWEEKLY



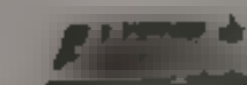
HIV
EDMONTON



EARTH'S
GENERAL
STORE



SteamWorks



City Councillors Michael Phair, Dave Thiele, Karen Leibovici,
Linda Sloan, Jane Batty and Janice Melnychuk
Buddys Nite Club, The Roost, Woodys, Firewind Productions
Inc., HIV West Yellowhead, Dr. Lorne Warneke, Boots, Alberta
Federation of Labour, Mayor Stephen Mandel

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THE BANDS WILL TAKE IT ALL
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SWEATSHOP UNION
WITH
POCKET DWELLERS
JUNE 23

A FLOCK OF SEAGULLS
WITH S.I.N.
JULY 6

SETS INCLUDE:
- RAN (SO FAR AWAY)
- WISHING (IF I HAD)
- A PHOTOGRAPH OF YOU
- NIGHTMARES
- SPACE AGE LOVE SONG
- AND MANY MORE!

BO DIDDLEY
75th BIRTHDAY TOUR
WITH GUESTS
FRI JULY 8

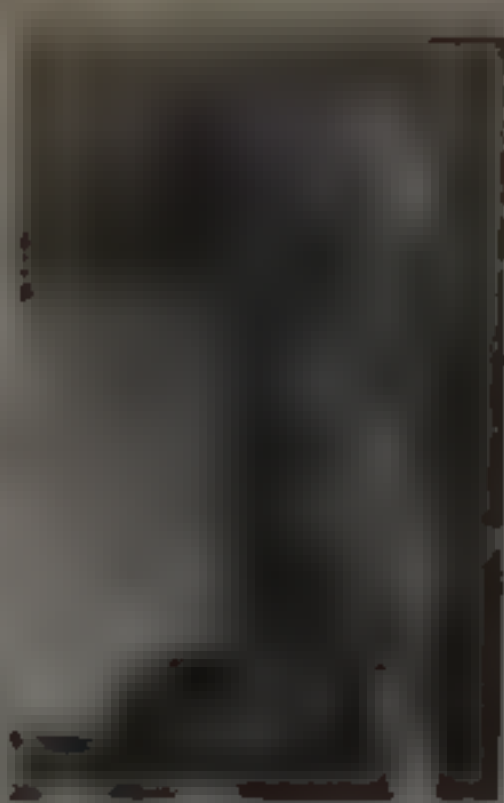
ON SALE NOW!

STARSHIP WITH FIFT
FEATURING "MICKEY THOMAS"
SAT JULY 9

ON SALE NOW!

Tickets on sale soon!
no minors
SEPT 17

MUSIC



music notes

BY PHIL DUPERRON
AND ROSS MOROZ

Skully pulpit

Skully and the Hypocrites • With Frustrated Apples, Caustic, Rotten to the Core • Fort Saskatchewan Legion Hall • Fri, June 3 They might not be as well-known as some of Edmonton's more hipster-friendly bands du jour, but few local acts can match venerable old-school punks Skully and the Hypocrites for intrigue and gossip-worthiness. Since forming in 1999, the Fort Saskatchewan foursome has been plagued by breakup rumours and conspiracy theories and seen their raucous live show erupt into street violence on more than one occasion, all while trying to balance the typical thirtysomething commitments of work and family with the travails of being a rock band. With all these distractions plaguing them, local fans can't really be blamed for occasionally wondering if the boys have decided to pack it in. But the band's members say any tales of their demise have been greatly exaggerated.

"We fade in and out," admits Hypocrites drummer Stephen Elliott. "A lot of us have families and careers and stuff, so it's kind of hard to get everybody together at the same time, so we just do what we can do when we can do it."

Elliott acknowledges his band's conspicuous absence from view over the past few months, but he assures us that Skully and the Hypocrites have spent their brief hiatus productively. "We've been hanging out in my basement writing a whole shwack of new material for our new album," he reports, "so we've been less focused on shows lately."

While Elliott is somewhat cryptic about the direction the band will be taking with their upcoming recording, fans of the Hypocrites' no-bullshit take on punk rock needn't be worried about the new material sounding any less aggressive and authentic than it ever has. "We're not into the new pop punk or emo punk or whatever label you want to give it," Elliott declares emphatically. "My opinion is a lot of the stuff that comes out now seems really pre-packaged—I mean, do these bands even write their own songs? It seems like everyone is trying to sound like somebody else, you know, hop on the bandwagon and ride the wave. I watch that punk show on Much, and you have to wonder, are they ever going to play a punk band on there?"

It's a bit surprising, then, to discover that Elliott doesn't even really like to call his own band a punk act. "Personally, I really don't like labels," he says. "I consider us a rock 'n' roll band. We play rock 'n' roll." (RM)

They think their Mitt doesn't Slink

StinkMitt • With Kara Kelth • Victory Lounge • Thu, June 9 Straight out of a Surrey, B.C. trailer park comes the lewd and crude rapping trio StinkMitt. Their 2003 debut disc *Scratch 'n' Sniff* introduced the world to songs like "Bangin' on My Clit" and "Pinch the Box" and put MCs Jenni Craige and Betti Forde, along with their tube-tying keyboardist Dr. Do This, on the world stage. Forde sounds surprisingly refreshed after a 40-day drinking binge across Europe where StinkMitt got to play a few shows and terrorize a few countries along the way.

"It was crazy," she says. "It was fabulous. We recorded a track with Peaches, we played on a mountaintop and we got totally stoned in Sweden—locked ourselves in our dressing room and almost didn't make it onstage. Craige banged some Amsterdam fucking coke dealer—it was fun. Half the time we didn't know what country we were in. It was pretty fucking crazy."

StinkMitt are taking an Alberta break to reconnect with their old friend Kara Keith and try out a few new songs off their upcoming CD/DVD *Sloppy Seconds*. Not bad for a couple of spandex-clad hussies with insatiable appetites for hard drugs, hard men and hilarious '80s-style funk/rap. "We're just two girls from a trailer park and we're trying to make our community proud," says Forde.

Unfortunately, the girls' affinity for trailer trash culture was a little too intense for actor John Paul Tremblay (who plays Julian on Showcase's hit show *Trailer Park Boys*) when they accosted him at a recent late-night showbiz party in Toronto. "We leapt upon him—we were so excited because we thought he would recognize us as his brethren," Forde says, "but he was just really scared. He kept looking around for his handlers, but there was no one there to help him out. He totally wanted to get the fuck away from us. We were all over this guy and he was totally afraid and wanted to leave. I think he looked into our eyes and saw that we really, really meant it." (PD)

Adams and Steve

While this column is usually reserved for previews of small local or touring acts playing in sweaty little venues for decidedly esoteric crowds, this week Music Notes brings our readers the latest news on what is for many local music fans the most anticipated live event of the year.

The lineup for the 2005 **Edmonton Folk Music Festival** was announced at a press conference on Monday morning by festival producer Terry Wickham, who started off by acknowledging that such announcements don't seem to wow journalists as much as they used to. "It's not as big as a surprise as it used to be," he admitted, noting that, in the age of internet message boards and websites like pollstar.com, much of this year's lineup has been common knowledge for months. "But hopefully we have a few surprises for you."

Wickham went on to introduce a

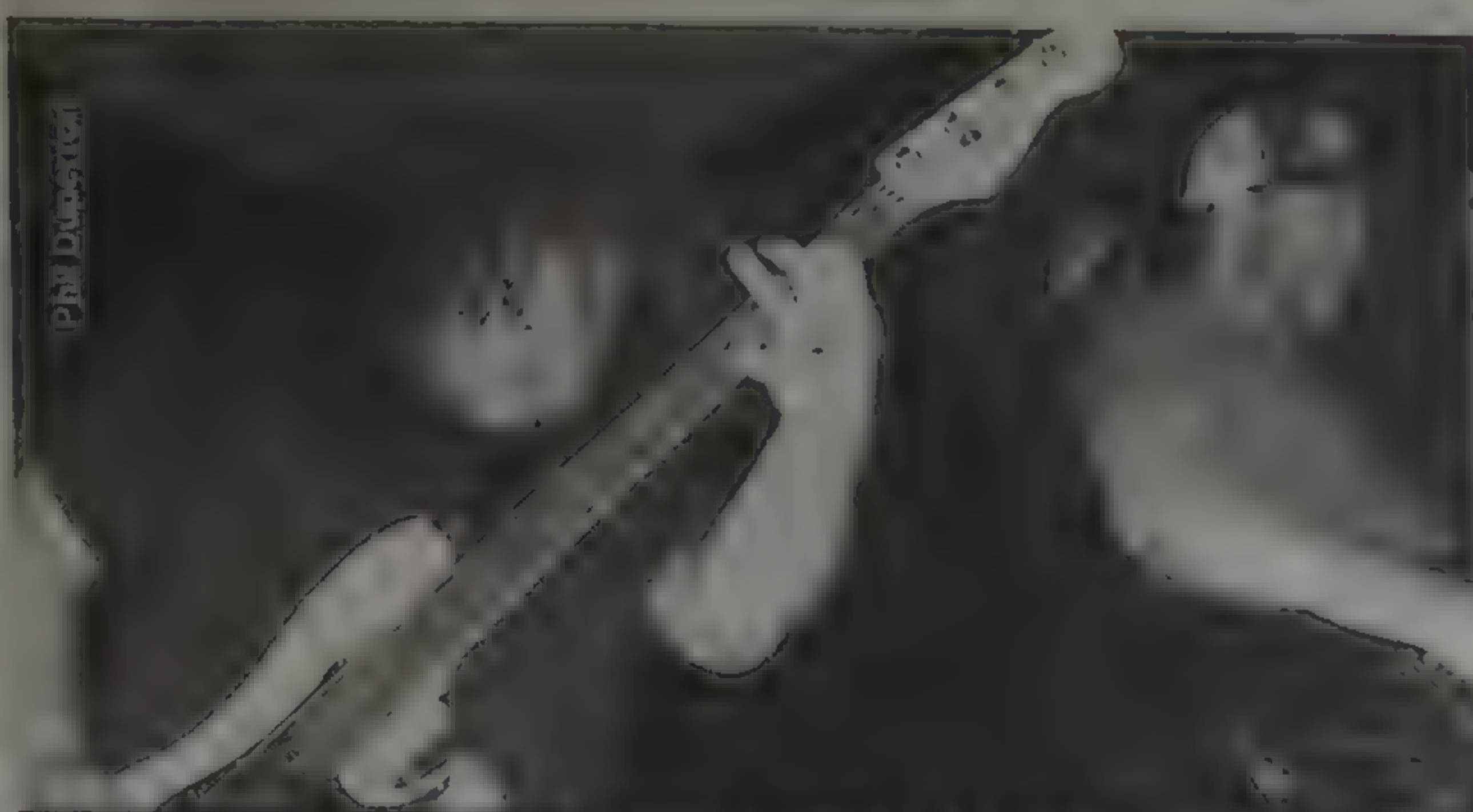
WHITNEY HOUSTON
DEBUT ALBUM IN STORES NOW!

FREE IN STORE
PERFORMANCE
SAT. JUNE 4
AT MEGATUNES
WITH TWIN FANGS • 2PM

roster of 66 artists from around the world, led off by American alt-country star Ryan Adams, venerable Canadian harpist Loreena McKennitt, political rebel Steve Earle and bluegrass innovator Alison Krauss. While most aspects of the festival remain unchanged from previous years (ticket prices, for example, have not increased), Wickham has decided to scale back the number of mainstage performers to 17, and allowing them to perform longer than the hour allotted to mainstagers last year. This means that artists like Ontario singer/songwriter Danny Michel, African guitarist Alpha Yaya Diallo, Winnipeg pseudo-emo band the Weakerthans and Montreal songstress Martha Wainwright—all arguably deserving of main stage honours—have been relegated to the side stages in order to give more time to the headliners.

Reaction to this year's lineup, as it has been in previous years, will range from thrilled (a headline in Tuesday's *Edmonton Journal* gushed that this year's festival "may be best Folk Fest yet") to disappointed, a fact not lost on Wickham. "There are, of course, many people who we wanted to get but couldn't," he said, citing Bonnie Raitt and Ben Harper as examples, "so we'll knock on those doors again next year." Wickham also bemoaned the increasing difficulty of pulling in big-name headliners, who would rather use a single management company to book a cohesive North American tour than juggle their schedule around a one-off gig in Edmonton. Also, some observers (well, okay, myself, for starters) are looking south to the inspired and eclectic lineup of this year's Calgary Folk Fest, which features rappers Arrested Development and Buck 65 alongside post-rockers Tortoise and Chad van Gaalen, and wondering if this year's edition of Edmonton's festival isn't, um, playing it a bit safe.

Criticism aside, festival organizers have put together a solid lineup that even has room for a few locals, including country band Old Reliable, alt-folkie Wendy McNeill, festival veteran Bill Bourne and the Celtic-inspired Maria Dunn. And while there will inevitably be



Choke With Our Mercury Starlite Room Fri May 27 *revue* **At home** homecoming show, local indie artists, including *Choke*, will be featured. *Choke* will be playing in the Starlite Room on Friday, May 27. The band is currently touring and is expected to play in the Starlite Room on Friday, May 27. *Choke* is a local indie band that has recently signed to Smallman Records. The band is currently touring and is expected to play in the Starlite Room on Friday, May 27. *Choke* is a local indie band that has recently signed to Smallman Records. The band is currently touring and is expected to play in the Starlite Room on Friday, May 27. *Choke* is a local indie band that has recently signed to Smallman Records. The band is currently touring and is expected to play in the Starlite Room on Friday, May 27.

rumblings about who should and shouldn't be appearing, there's no doubt that the festival will once again sell out completely and continue to be a summer tradition for many Edmontonians, the vast majority of whom will be ecstatic about the prospect of spending August 4-7 in Gallagher Park. (RM)

Run with the hunted

Think your band has what it takes to make it in the dog-eat-dog world of the music industry? Then the **Molson Canadian Rock Search** wants you. Bands have until June 6 to go to www.thesoundradio.com to register and get in on a chance to win over \$170,000 in prizes, including a professional, first-class music video from Intraxx and song rotation on 100.3 The Bear. After that, online judging by the public from June 6-13 will whittle the field down to 56 hopefuls who will battle it out head-to-head during the two-week live phase of the competition at Red's.

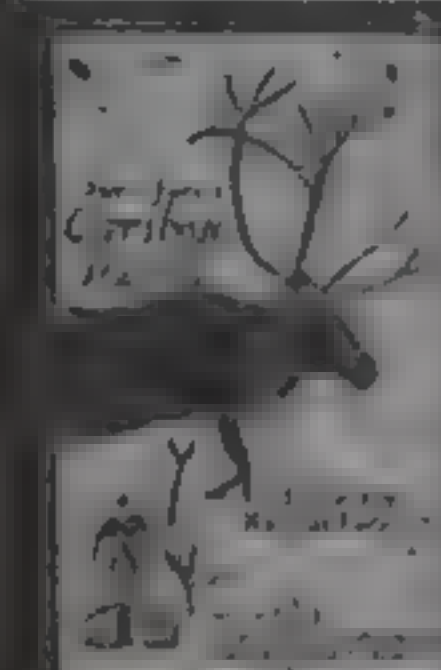
Event organizer Michael Dilts says last year's competition (which was

dubbed Stripped Down) was a roaring success, with 1,400 people taking in the finals which saw local rockers Marble Engine walk away with the grand prize. This year promises to be even better. "We just changed the name of it, took the prizes to the next level and got some corporate sponsorship to make it a little easier on us," says Dilts. "I've seen battles of the bands done poorly before and we wanted to put on an event that was filled with professionalism and integrity, where we actually do put on a top-rated production for the bands and give them a show they can be proud of. At least, they can be seen by some pretty important people."

Finalists, as chosen by the crowd and a panel of judges, will get a chance to strut their stuff during two days of intensive competition in front of producers, A&R reps, booking agents and other industry types specially flown in for the event. "I've taken what I believe is a better way to do it and really give these bands a legitimate chance," Dilts says. "We cover every possible angle a band needs to get signed." (PD)

NEW CITY
www.newcitycompound.com
 10081 Jasper Avenue
 call 429-2582 for info

Check out the Likwid Lounge upstairs!
 open from 11 am daily - new Menu - lunchtime specials



Thurs. June 2
 Domino Records Artist
Caribou
 (Formerly Dan Snaith's Manitoba Junior Boys & Russian Futurists)

Sat June 4
STILETTO
 Fetish Party
 Strict dress code in effect
 Fetish, Lingerie, Formal, or Uniform
www.stilettofetish.com



Thursday June 9
 Shuyler Jansen's
Hobotron
The Guaranteed

Sun June 12
CHIXDIGGIT!
 w/ PIND,
 Chick Maggot
 all ages show, doors at 7



June 15 & 16
 Blonde Redhead
 302 Acid & Guests
 tickets on sale NOW!!!

Coming Soon:
 Combichrist
 Sharon Jones & the Dap-Kings
 The Fever
 Amon Tobin

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UNION

ROLL IN ROCK OUT

David Usher
JULY 17TH

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FOR MORE INFO

THURSDAY



9-10pm
\$2.75 after
10pm

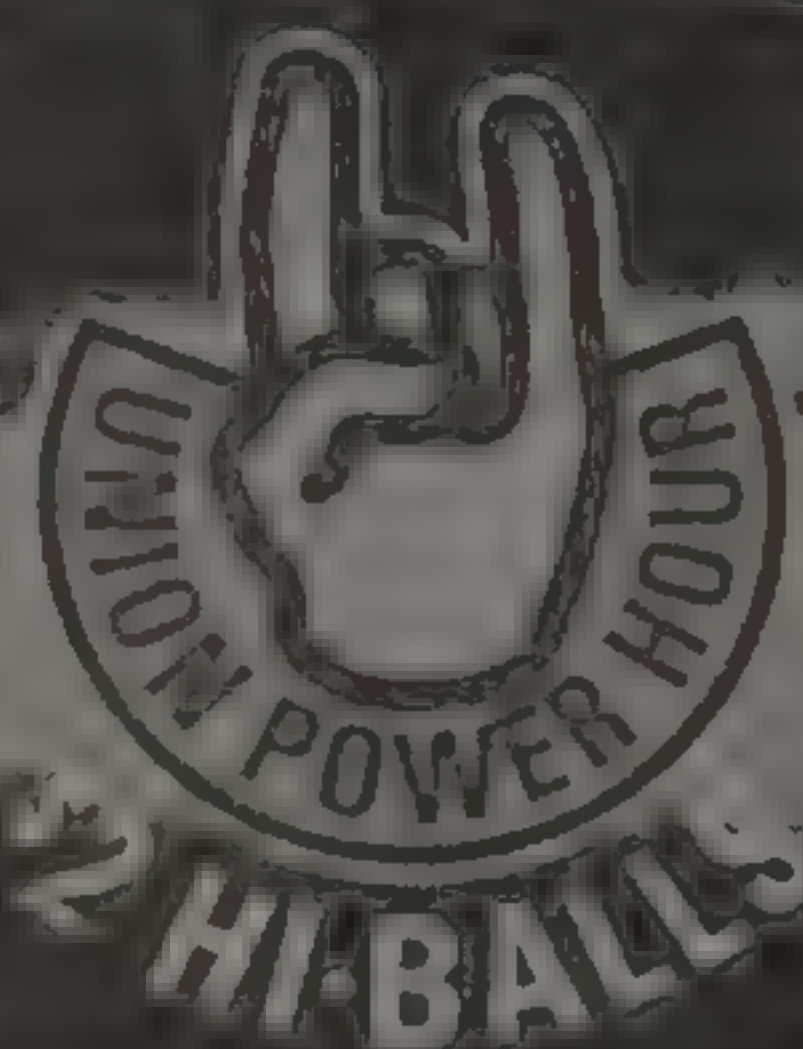
THIS FRIDAY JUNE 3RD



\$2 HI-BALLS
from 9-10pm

SATURDAY

\$2 HI-BALLS
from 9-10pm



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Fax your free listings
to 426-2889 or
e-mail to Glenys at
listings@vuwweekly.com
Deadline is Friday at
3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL
Derina

BACKDRAUGHT PUB Open
stage

BACKSTAGE TAP AND
GRILL Cordoba, From the
Ground Up; 9pm; \$2

CEILI'S Screech; 9pm

CHRISTOPHER'S PARTY
PUB Open stage hosted by
Alberta Crude; 6-10pm

DUSTER'S PUB Jam hosted
by Brian Petch

FOUR ROOMS Toque

GRINDER Open stage
hosted by Audrey Lidster; 9-
12pm

J AND R BAR AND GRILL
Open stage with The Poster
Boys (pop/rock/blues);
8:30pm-12:30am

J.J.'S PUB Swarm (rock)

NEW CITY LIVING
LOUNGE Caribou, Junior
Boys, The Russian Futurists;
8pm (door); tickets available
at Blackbyrd, Megatunes,
Listen, Freecloud, New City

O'BYRNE'S The Marco
Clabena Trio (Latin);
9:30pm; no cover

SIDETRACK CAFÉ Dead
City Serpents, De Vonder,
Cooper's Cobras; 9pm; \$7
(door)

STARLITE ROOM Against
Me, Murder By Death,
guests; all ages event; 7pm
(door)/8pm (show); \$15;
tickets available at
Blackbyrd, Megatunes,
Freecloud, FS, TicketMaster

URBAN LOUNGE VINTAGE
Understood; \$5

YARBROOK SUITE Herbie
Senensky Trio; 7:30pm
(door), 8pm (show); \$10
(member)/\$14 (guest);
tickets available at
TicketMaster

CLASSICAL

RBC INTERACTIVE STAGE
Lyrical Lunches: Part of the
Vocal Arts Festival presented
by Opera Nuova; 11:30am-
1pm; free

DJS

ARMOURY Vintage
Thursdays: retro rock, dance
and old school hip hop

BACKROOM VODKA BAR
Animation Station: trip hop,
drum 'n' bass with MC
Deadly, Gundam, Dale
Force

BILLY BOB'S LOUNGE
Escapade Entertainment

BLACK DOG FREEHOUSE
Thump; intronica with the

DDK Soundsystem

BUDDY'S NIGHTCLUB
DJ Squiggles

ESCAPE ULTRA LOUNGE
Thursday Ladies Night: Top
40, R&B, retro with Urban
Metropolis

FILTHY McNASTY'S Punk
Rock Bingo with DJ
S.W.A.G.

GAS PUMP Ladies Nite:
Top 40/dance with DJ
Christian

GUILTY MARTINI Urban
Substance Thursdays: Urban
with Urban Substance
Sound Cre, Invinceable,
Spincycle, J-Money,
Shortround, Echo; 9pm
(door); no minors

KAS BAR Urban House:
with DJ Mark Stevens; 9pm

NEW CITY LIVING
LOUNGE Rub A Dub
Thursdays: Reggae, ska, dub
with Jebus and His Apostles

NEW CITY SUBURBS
Progress: electro/new wave
with DJ Miss Mannered and
guests; no minors

OVERTIME BOILER AND
TAPROOM SOUTH Retro
to New: Classic rock, R&B,
urban and dance with DJ
Mikee; 9pm-2am; no cover

RED STAR Underground
Hip Hop Night: with DJ
Mumps, DJ Dusty Crates

RENDEZVOUS Metal Night
with DJ McNasty

THE ROOST Rotating
shows: Sticky's open stage
and the Weakest Link game
with DJ Jazzy second and
last Thursday; \$1 (mem-
ber)/\$4 (non-member)

SAPPHIRE RESTAURANT
AND LOUNGE Funk
Thursday: funk with DJ
Leanne Fong

SAVOY Funk and down-
tempo with Ben Jamin

STOLLI'S ON WHYTE Top
40 dance, R&B

VICTORY LOUNGE WALK
WLCM Thursdays: Electro,
disco-punk, hip hop with DJ
Nik7 and guests

WUNDERBAR WOLF
BRAUHAUS DJs Wunderbar
Hofbrauhaus: Punk with
Robin Schreffel

FRI LIVE MUSIC

ATLANTIC TRAP AND GILL
Chuck Rose

BELLA BEANS COFFEE
CAFÉ Acoustic open stage;
7:30-10pm

BO'S BAR Mr. Lucky
(blues/roots); 8pm; no cover

CASINO (EDMONTON)
Souled Out (pop/rock)

CASINO (YELLOWHEAD)
Stars Tonight

CEILI'S The Kick It Bros;
9pm

DUSTER'S BAR AND GRILL
SlowBurn (blues/rock);
9:30pm-1:30am

FOUR ROOMS Toque

J.J.'S PUB Swarm (rock)

JASPER PLACE HOTEL
Hugh Betcha; 9pm

JEFFREYS CAFÉ AND WINE
BAR The Tuxedo Junkies
(jazz); 8pm; \$5

JEKYLL AND HYDE
Headwind ('60s, '70s
pop/rock); no cover

LEGENDS PUB The Mary
Thomas Blues Band

RED'S Justafellow, Rorshack,
Travesty, Black Water Transit;
no minors; 8pm (door); \$4

SIDETRACK CAFÉ Atomic 7,
Black Coffee Cowboys, DJ
Mick Sleeper, hosted by the
Wild Rose Revue; 8pm; \$10
(door)

STARLITE ROOM Red Tide,
Les Tabernacles, Black
Market Inc, Necronaut, The
B-Movies; all ages licensed
event; 7pm (door); tickets
available at the door

THE TAPROOM DRINK
Sparks Project; 9:30pm; \$5

URBAN LOUNGE Granny
Dynamite; \$5

UNION HALL Right In the
Eye; 9pm (door)

WHISTLESTOP LOUNGE
Bob Cook and the Unheard
Band

YARBROOK SUITE Herbie
Dupree; 8pm (door), 9pm
(show); \$26 (member)/\$30
(guest); tickets available at
TicketMaster

CLASSICAL

WINSPEAR CENTRE The
Masters: Edmonton
Symphony Orchestra
featuring James Ehnes
(violin), Kazuyoshi Akiyama
(conductor); 8pm

DJS

ARMOURY Vintage
Fridays: Top 40
downstairs/retro 80 upstairs

BILLY BOB'S LOUNGE
Escapade Entertainment

BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB
Dance party with DJ Alvaro

CALIENTE Funktion Fridays:
Urban with DJ Invinceable;
10pm (door); no minors

ESCAPE ULTRA LOUNGE
With Urban Metropolis

GAS PUMP Top 40/dance
with DJ Christian

HALO Mod Club: '60s with
DJ Blue Jay, DJ Trav VD; \$5

IRON HORSE Urban dance
party

NEW CITY LIVING
LOUNGE Your Weekly AA
Meeting: with Anarchy
Adam and Jebus

NEW CITY SUBURBS
Trashetia: Dogbeat, yipsy-
core, hairpop with
Micropulse and Miss
Mannered

ONE ON WHYTE Retro, top
40, R&B with DJ Crownroyal

OVERTIME BOILER AND
TAPROOM SOUTH Retro
to New: Classic rock, R&B,
urban and dance with DJ
Mikee; 9pm-2am; no cover

THE ROOST Upstairs: Euro

Blitz: best new European
music with DJ Outtawak
Downstairs: DJ Jazzy; \$4
(member)/\$6 (non-member)

RUM JUNGLE Peoples DJ
Spinning

SAPPHIRE RESTAURANT
AND LOUNGE Deep House
with Friday resident DJ Luke
Morrison

SAVOY DJ Busy B; no cover

SPORTSWORLD ONLINE
AND ROLLER DISCO Top
40 request, mix of retro and
disco; 7pm-12am

STANDARD All New Q107
Fridays: Hosted by Harman
B and DJ Kwake, live to air

STONEHOUSE PUB Top 40
with DJ Tysin

VICTORY LOUNGE
Vindictive Metal Fridays:
Hosted by The Vindictive
Bastard and guests

SAT LIVE MUSIC

ATLANTIC TRAP AND
GILL Chuck Rose

AVIATION HANGER
Zabava After the Park: UB,
Barvinok; 8pm; \$18
(adv)/\$20 (door); tickets
available at TIX on the
Square

BLACK DOG FREEHOUSE
Trevor Tchir; 4-6pm; no
cover

BO'S BAR Mr. Lucky
(blues/roots); 8pm; no cover

CASINO (EDMONTON)
Souled Out (pop/rock)

CASINO (YELLOWHEAD)
Stars Tonight

DRUID (JASPER AVENUE)
The Shufflehound with
"Uptown" Freddy Brown
(blues/roots); 4-7pm

DUSTER'S BAR AND
GRILL SlowBurn
(blues/rock); 9:30pm-
1:30am

FOUR ROOMS Toque

JASPER PLACE HOTEL
Hugh Betcha; 9pm; Hugh
Betcha with Blu 7 (3-6pm)

JEFFREYS CAFÉ AND WINE
BAR Bruce and Lori
Mohacsy (jazz); 8pm; \$5

LEGENDS PUB The Mary
Thomas Blues Band

MEGATUNES Whitey
Houston; 2pm; free

NEW CITY LIVING
LOUNGE World of Fetish;
8pm (door), 9pm (show)

RENDEZVOUS Reprisal,
Death Toll Rising,
Spawned By Rot, The Order
of Chaos, Quietus, Butane

SIDETRACK CAFÉ Knee
Deep in Grass, Funktion;
9pm; \$10 (door)

URBAN LOUNGE Granny
Dynamite; \$5

WHISTLESTOP LOUNGE
Bob Cook and the Unheard
Band

YARBROOK SUITE Herbie
Dupree; 8pm (door), 9pm
(show); \$26 (member)/\$30
(guest)

(guest); tickets available at
TicketMaster

CLASSICAL

CONVOCACTION HALL Aria
Showcase: Part of the Vocal
Arts Festival presented by
Opera Nuova; 7:30pm; \$10
(adult)/\$7.50
(student/senior)

ELLERSLIE ROAD BAPTIST
CHURCH Explosion of
Harmony: The Grove City
Chorus, Evergreen District
Chorus and Quartet
Champions, Alberta
Barbershop Centennial
Chorus; 7:30pm; \$20,
tickets available at TIX on
the Square

WINSPEAR CENTRE The
Masters: Edmonton
Symphony Orchestra
featuring James Ehnes
(violin), Kazuyoshi Akiyama
(conductor); 8pm

DJS

BILLY BOB'S LOUNGE DJ
Escapade Entertainment

BOOTS Flashback
Saturdays: retro dance,
house with Derrick

BUDDY'S NIGHTCLUB DJ
Arrowchaser

DECADANCE Static: House
with Lo and Tomek

ESCAPE ULTRA LOUNGE
Urban Metropolis

GAS PUMP Top 40/dance
with DJ Christian

GUILTY MARTINI Supreme
Saturdays: Urban with
Invinceable, Big Sun, DJ
Game; 9pm (door); no
minors

HALO Those Who Know:
House with DJ Jr. Brown,
Winston Roberts, Remo; no
cover

IRON HORSE Urban dance
party

NEWCASTLE PUB DJ
Shawn

NEW CITY LIVING
LOUNGE Ass Shakin' Funk
with Cool Curt and
Breakfluid

NEW CITY SUBURBS
Punk/alt/pop/dance with
Blue Jay and Nikrofeelya

ONE ON WHYTE Music 4
The Masses: Retro, top 40,
R&B with DJ Crownroyal

OVERTIME BOILER AND
TAPROOM SOUTH Retro
to New: Classic rock, R&B,
urban and dance with DJ
Mikee; 9pm-2am; no cover

RED STAR Indie rock, hip
hop, rock, Brit pop with S
Master F

THE ROOST Upstairs:
Monthly theme parties, new
music with DJ Jazzy
Downstairs: Retro music
with DJ Dan and Mike; \$4
(member)/\$6 (non-mem-
ber)

RUM JUNGLE Rum Jungle
legendary Saturdays: hip
hop, old school and R&B

SAPPHIRE RESTAURANT
AND LOUNGE Unique
house beats with Saturday
resident DJ Tripswitch

SPORTSWORLD ONLINE
AND ROLLER DISCO Top

7pm-12am
STANDARD Live to Air 96X
STONEHOUSE PUB Top 40
DJ Taron
VICTORY LOUNGE USA vs
UK rap vs House, with
DJ Taron LP, 8pm

SUN LIVE MUSIC

BLACK DOG FREEHOUSE
Funky jazz
by Rubim Metha,
Lara Mendt and guests, no
cover
BLIND PIG PUB AND
GRILL Carmen's Sunday live
CARGO AND JAMES TEA
SHOPPE Open stage with
Rob Reichard, 7-10pm
O'BRYNE'S Joe Bird's live
jam, 9:30pm
ROSEBOWL Jam with the
Swampflowers, 10pm
SIDETRACK CAFÉ Under
the Covers Sundays DJ
Dustin, Mourning Wood,
4pm, \$5

CLASSICAL

FINE ARTS BUILDING
Sunday Masterclasses: Part of
the Vocal Arts Festival
featuring Wendy Nielsen;
7pm, \$5

FIRST MENNONITE
CHURCH Jesus Maccabeus:
featuring by Sempre la
Musica featuring Debra
Belmonte (violin), Stefan
Junglund (viola), Olena
Kilchuk (cello), John
Kilchuk (piano), 3pm, \$16
(adult/\$2 student/senior);
tickets available at TIX on the
weekend. Gramophone, door

TIMMS CENTRE LOBBY
Afternoon Delights: Part of
the Vocal Arts Festival
presented by Opera Nuova;
3pm, \$10
(adult/student/senior)

BACKSTAGE TAP AND
GRILL Industry Night with
Atomic Improve, Jameoki
and DJ Tim

BUDDY'S NIGHTCLUB Sexy
Sundays: all night and all
request dance party with DJ
Eddy Toonflash

CALIENTE Urban Ladies
Night Sundays: 91.7, The
Bounce, DJ Invinceable;
Come, Weapon X, 10pm; no
cover

THE GRINDER Soul Sundays
with Rocko

NEW CITY LIKWID
LOUNGE Bust A Nut with
Remo and Cool Curt

ONE ON WHYTE Sunday
Hospitality House Party with
DJ Crownroyal

RUM JUNGLE Service
Industry Night

SAVOY French pop mixed
with Deja DJ

STOLLI'S ON WHYTE
Somatic Sunday: progressive
beats with DJ Eightsix, DJ
Dfekt, guests

VICTORY LOUNGE Self
Help Sundays: punk rock, hip
hop with DJ Slipped Disc

WUNDERBAR HOF-
BRAUHAUS A Whole Lot of
Shakin' Sundays: rockabilly,
psychobilly

MON LIVE MUSIC

HONEST MUR'S BAR AND
GRILL Open stage/jam every
Monday hosted by the Retro
Rockets Band; 8pm-midnight

L.B.'S PUB House band;
9:30pm-1am; no cover

SIDETRACK CAFÉ Open
stage Mondays, hosted by
Ben Spencer; 9pm; no cover

TAPHOUSE Monday Live:
with Big Tickle; 8:30-
11:30pm; no cover

DJS

BLACK DOG FREEHOUSE
DJ Pennytentary

BUDDY'S NIGHTCLUB
Ashley Love and DJ Alvaro

FILTHY McNASTY'S Metal
Mondays with DJ S.W.A.G.

NEW CITY LIKWID
LOUNGE Electro, Brit pop
and more with Miss
Mannered and Lance

O'BRYNE'S Hip Mondays
DJ Finnegan, live music

STOLLI'S ON WHYTE
Manic Monday: Old skool
R&B, hip hop with Harman B
and DJ Kwake

VICTORY LOUNGE iPod
Mondays: Be your own DJ,
bringing your iPod

TUE LIVE MUSIC

BLIND PIG PUB AND
GRILL Open stage with Mark
Ammar

DRUID (JASPER AVENUE)
Open stage with Chris
Wynters and guest

LEGENDS PUB Open jam
hosted by Gary Thomas

O'BRYNE'S Celtic night with
Shannon Johnson and
friends; 9:30pm

SIDETRACK CAFÉ Bombal
(CD release party), Bullal;
9pm; \$10 (adv)/\$12 (door)

URBAN LOUNGE Salsa and
the City; 9pm; Salsa dance
lessons 8pm; \$5 (door)

YARDBIRD SUITE Jam with
Charlie Austin; 8pm (door),
9pm (show); \$3

CLASSICAL

CONVOCATION HALL Two
Toonie Tuesdays: Part of the
Vocal Arts Festival presented
by Opera Nuova; 7:30pm; \$4

DJS

BLACK DOG FREEHOUSE
Viva with DJ Sean

BUDDY'S NIGHTCLUB Top
40 with DJ Stephan

CALIENTE Bashment
Tuesdays: reggae with Bomb
Squad, Q B, Chrome Nine,
Southside Sound, open mic

FILTHY McNASTY'S
Twisted Trivia with DJ Whit-
ford

NEW CITY SUBURBS
Hosted by King Fux Alpha
and DJ Dildozer

THE ROOST Flamingo Bingo
with DJ Janny, 8-midnight,
\$1 (member)/\$4 (non-mem-
ber)

SAPPHIRE RESTAURANT
AND LOUNGE Tapa
Tuesday: popular house beats
with DJ Kevin Wong

VICTORY LOUNGE
Liberation Tuesdays: Emo,
hardcore, punkrock, scream-
core, classics and more with
DJs Leithal and Liam Harvey
Oswald

WUNDERBAR HOF-
BRAUHAUS Reggae, ska

WED LIVE MUSIC

ATLANTIC TRAP AND GILL
Open mic; 8pm

BLACK DOG FREEHOUSE
Matt Allen and the Hedonic
Tones

O'BRYNE'S Chris Wynters
and friends; 9:30pm

PLEASANTVIEW HALL
Northern Bluegrass Circle
Music Society bluegrass jam;
7:30pm

ROSSDALE COMMUNITY
HALL Little Flower open
stage hosted by Brian Gregg;
8pm

URBAN LOUNGE Past
Midnight, guests; \$5

CLASSICAL

CONVOCATION HALL One
Act Expose: Part of the Vocal
Arts Festival presented by
Opera Nuova; 7:30pm; \$10
(adult)/\$7.50 (student/senior)

DJS

BACKROOM VODKA BAR
Wild Cherry: Deep
house/progressive/breaks
with DJ Kustom

BLACK DOG FREEHOUSE
Glitter Gulch with DJ Buster
Friendly; no cover

BUDDY'S NIGHTCLUB Punk
rock, electroshock with DJ
Eddy Toonflash

FILTHY McNASTY'S Mix
Tape Bar Star College Nite
with DJ Rock 'n' Rogers

J.J.'S PUB Subculture Night:
Psychobilly, rockabilly, punk
with DJ Kustom

LEGENDS PUB Hip-
Hop/R&B with DJ Spincycle

NEW CITY LIKWID LOUNGE
Gong Show: Glam, rock 'n'
roll, metal with Skinny J

RED STAR Funk 'n' Soul: Funk,
disco, soul with Junior Brown

THE ROOST Amateur Strip:
Weena Luv, Sticky Vicky with
DJ Alvaro; \$1 (member)/\$4
(non-member)

SIDETRACK CAFÉ The 2005
Technics, DMC Canada DJ
Championship: hosted by
Darkson Tribe with members
of The Superband; 9pm; \$10
(door)

STANDARD Wednesday
Gone Wild Feat with DJ
Nestor Delano

STARLITE ROOM Lush
Wednesday Revisited: 80's,
alt rock, progressive dance
with DJ Jason L P; 8pm

STOLLI'S ON WHYTE Blue
Velvet: Urban electronica
with Derelict and Souls

VICTORY LOUNGE We Sold
Our Souls For Rock 'n' Roll:
Classic/retro rock, new hits
with the Juggernaut; no cover

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Kingsway Ave (420-1757)

BACKDRAUGHT PUB 8307-
21st Ave

BACKROOM VODKA BAR
10324A-82 Ave, upstairs,
436-4418

BACKSTAGE TAP AND
GRILL 12536-137 Ave, 457-
5555

BELLA BEANS COFFEE
CAFÉ 13236-118 Ave, 454-
2211

BILLY BOB'S LOUNGE
Continental Inn, 16625 Stony
Plain Road, 484-7751

BILLY BUDD'S LOUNGE
9839-63 Ave, 438-1148

BLACK DOG FREEHOUSE
10425-82 Ave, 439-1082

BLIND PIG PUB AND
GRILL 418-6332

BOOTS 10242-106 St, 423-
5014

BO'S BAR 10525 Jasper Ave,
497-7800

BUDDY'S NIGHTCLUB
11725B Jasper Ave, 488-6636

CALIENTE 10815 Jasper Ave,

425-0850

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SHOPPE 10634-82 Ave, 433-
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7055 Argyll Rd, 463-9467

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12464-153 St, 463-9467

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Edmonton Centre, 487-4884

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5555

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A Campus, 487-4884

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Calgary Trail, 465-6800

DUSTER'S PUB 6402-118
Ave, 474-5554

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CHURCH 10603 Ellerslie Rd

ESCAPE ULTRA LOUNGE
WEM, 489-1330

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82 Ave, 432-5224

FINE ARTS BUILDING Room
1-29, 487-4884

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423-HALO

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GRILL 8937-82 Ave, 463-
6397

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Blvd, 438-1907

J.J.'S PUB 13160-118 Ave,
489-7462

J AND R BAR 4003-106 St,
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JASPER PLACE HOTEL
15328 Stony Plain Rd, 489-
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10610-100 Ave, 426-5381

KAS BAR 10444-82 Ave,
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St. Albert, 460-9100

LEGENDS PUB 6104-172 St,
481-2786

MEGATUNES 10355
82(Whyte) Ave, 434-6342

NEWCASTLE PUB 6108-90
Ave, 490-1999

NEW CITY LIKWID
LOUNGE 10081 Jasper Ave,
413-4578

NEW CITY SUBURBS 10081
Jasper Ave, downstairs, 413-
4578

O'BRYNE'S 10616-82 Ave,
414-6766

ONE ON WHYTE 10544-82
Ave, 437-7699

OVERTIME BOILER AND
TAP 10616-82 Ave, 414-6766

PLEASANTVIEW HALL
10860-57 Ave, 434-5997

RED STAR 10534 Jasper Ave,
428-0825

RED'S WEM Phase III, 481-
8828

RENDEZVOUS 10108-149
St, 444-1822

THE ROOST 10345-104 St,
426-3150

ROSEBOWL 10111-117 St,
482-2589

ROSSDALE HALL 10135-96
Ave, 429-3624

RUM JUNGLE 2687, 8882-
170 St, 4886-9494

SAPPHIRE RESTAURANT
AND LOUNGE Whyte Ave,
437-0231/710-1625

SAVOY 10401-82 Ave, 438-
0013

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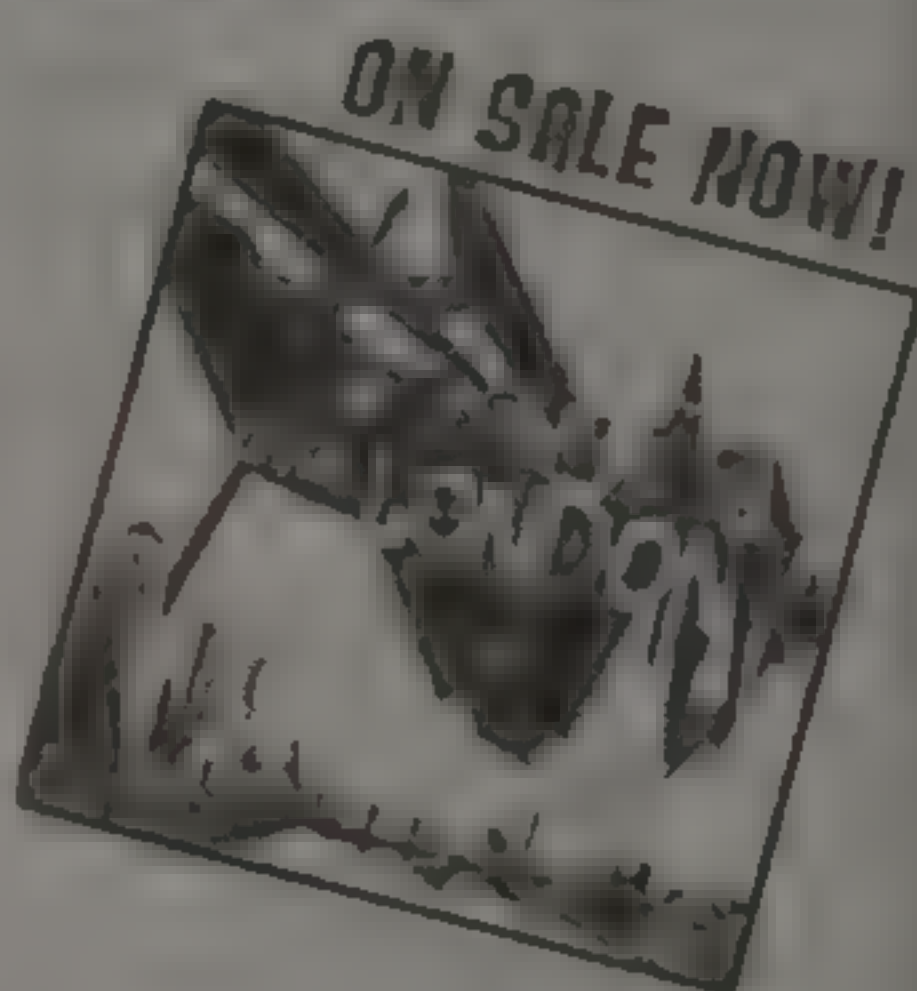
FOR THE WEEK ENDING JUNE 2, 2005

1. System Of A Down - Mezmerize (American)
2. John Prine - Fair & Square (oh boy)
3. Joni Mitchell - Songs Of A Prairie Girl (nonesuch)
4. Martha Wainwright - Martha Wainwright (maple)
5. Mary Gauthier - Mercy Now (lost highway)
6. Lucinda Williams - Live @ The Filmore (lost highway)
7. Jack Johnson - In Between Dreams (brushfire)
8. Nine Inch Nails - With Teeth (interscope)
9. Beck - Guero (interscope)
10. Sharon Jones & The Dap Kings - Naturally (daptone)
11. VNV Nation - Matter + Form (metropolis)
12. Death Cab For Cutie - The John Byrd E.P. (barsuk)
13. Spoon - Gimmie Fiction (merge)
14. Bloc Party - Silent Alarm (vice)
15. Old 97's - The Burning Truth (saved by radio)
16. Ryan Adams - Cold Roses (lost highway)
17. Van Morrison - Magic Time (exile)
18. Oneida - The Wedding (three gun)
19. Queensrÿche - The Further Adventures Of Lord Quas (stones throw)
20. Kathleen Edwards - Back To Me (maple)
21. Arcade Fire - Funeral (merge)
22. Bane - The Note (equal vision)
23. Napalm Death - The Code Is Red... Long Live The Code (century media)
24. Mars Volta - Frances The Mute (universal)
25. Ian Tyson - Songs From The Gravel Road (stony plain)
26. Bruce Springsteen - Devils & Dust (columbia)
27. One Be Lo - s.o.n.o.g.r.a.m. (fat beats)
28. Choke - Slow Fade or: How I learned To Question Infinity (smallman)
29. Magnolia Electric Co - What Comes After The Blues (secretly canadian)
30. Bright Eyes - I'm Wide Awake It's Morning (saddle creek)

Whitey Houston
& Twin Fangs
 Saturday June 4th 8:00 PM

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A Grand don't come for free

Grand Theft Bus's revamped sound came at the expense of a new lineup and a reimagined album

By DAVID BERRY

As David Bowie once sang, "Time may change me, but I can't trace time. Ch-ch-ch-changes." That sentiment rings especially true for the decidedly un-Bowie-esque members of New Brunswick's Grand Theft Bus. In fact, the foursome of rockers have gone through such significant ch-ch-changes over the last little while that their sophomore album, the melodic, experimental *Flies in the No Fly*, was delayed for almost a year so that the results could more accurately reflect their ever-evolving sound.

"In a band that plays as much as this one, we're always trying to make things fresh, and trying to reinvent the way we're writing, and that kind of thing," says Bus bassist/vocalist Graeme Walker over the phone from his Fredericton home. "And that's exactly what happened—in about a year, there had been a big enough change that we felt it just wasn't representative

of what we were doing, so we felt it was better to go back in and record an album that was a little more—a little more representative, I guess."

And so, the band—which also features Walker's brother Tim on guitar and vocals, Dennis Goodwin on synth and guitar, and Bob Deveau on drums—had to scrap almost six months' worth of recorded material and hunker down in a Halifax studio, laying down a new album almost from scratch. The decision was

PREVIEW **ROCK**

tough, but necessary. "Well, basically we just decided that we were better than [what we had], so we said, 'Screw it,' and went back in and re-recorded from the ground up," Walker says, his East Coast accent coming through on the word "ground." "It was a year in the studio doing that, so it was quite a process. It's definitely not the ideal way to record, but it's one of those stories you can tell when it's done, I guess."

Of course, the shift from their less structured, jazzy, vaguely jam-band sound to the more straightforward, ordered melodic rock on *Flies* hasn't come without its share of detractors accusing the band of changing their sound to suit more mainstream tastes. According to Walker, though, the change was a natural one. "A lot of

people kind of point the finger and say, 'Hey, you're blatantly changing,' he says, "but to us, we're so consumed by this all the time that the change is very gradual and very natural. 'It's just trying to write new music and be better writers. If you write the same song over and over, you're going to get tired of it, and as artists, we're just trying to push boundaries for ourselves, and change has been the result.'"

PART OF THAT boundary-pushing involved adding an artist, Moncton native Nick Lane, to the band's fold. Lane, a friend of a friend who has been attending the band's shows for a while, offered to do some design work for the band, everything from taking care of merchandise to creating conceptual renderings of certain songs to designing full-fledged sets for some of their bigger shows. "We played at the University of Prince Edward Island a few weeks ago, and he unveiled these—um, well, I'm not sure what he calls them, actually. Anyway, they're these four banners that are about seven feet tall by three feet wide, and they hang behind each one of us on the stage," Walker explains with a hint of awe. "Basically, they represent the visual aspect of what he feels we contribute musically, which I thought that was a pretty neat way to approach what we do and kind of react to it."

And, Walker adds, having another artist around to offer a different perspective always helps a band, especially one going through changes. "It has been neat to have another source of input there that encourages you and fuels what you're doing, but also gives another perspective," he says. "He's been great to have around in question." ☺

GRAND THEFT BUS
 With Kitchens Passport and Marc Charron • Sidetrack Café • Thu, June 9

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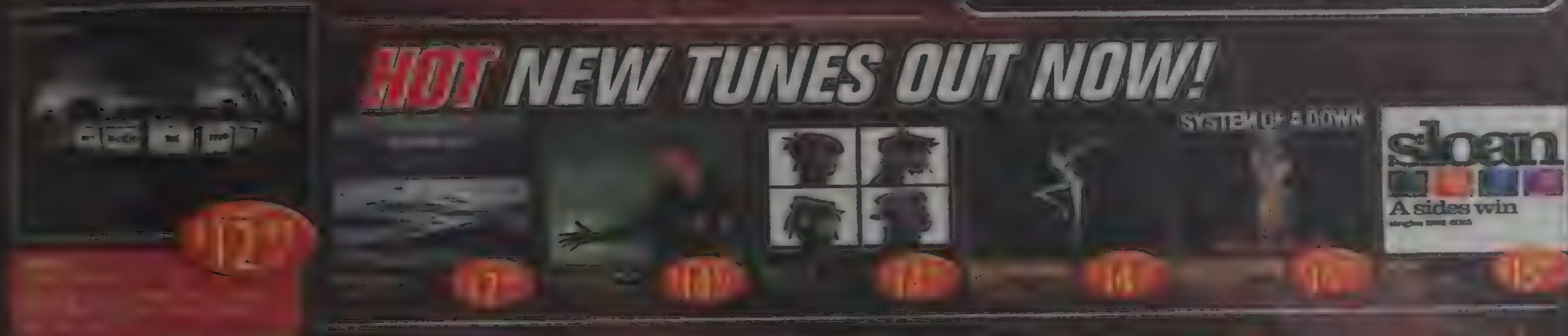
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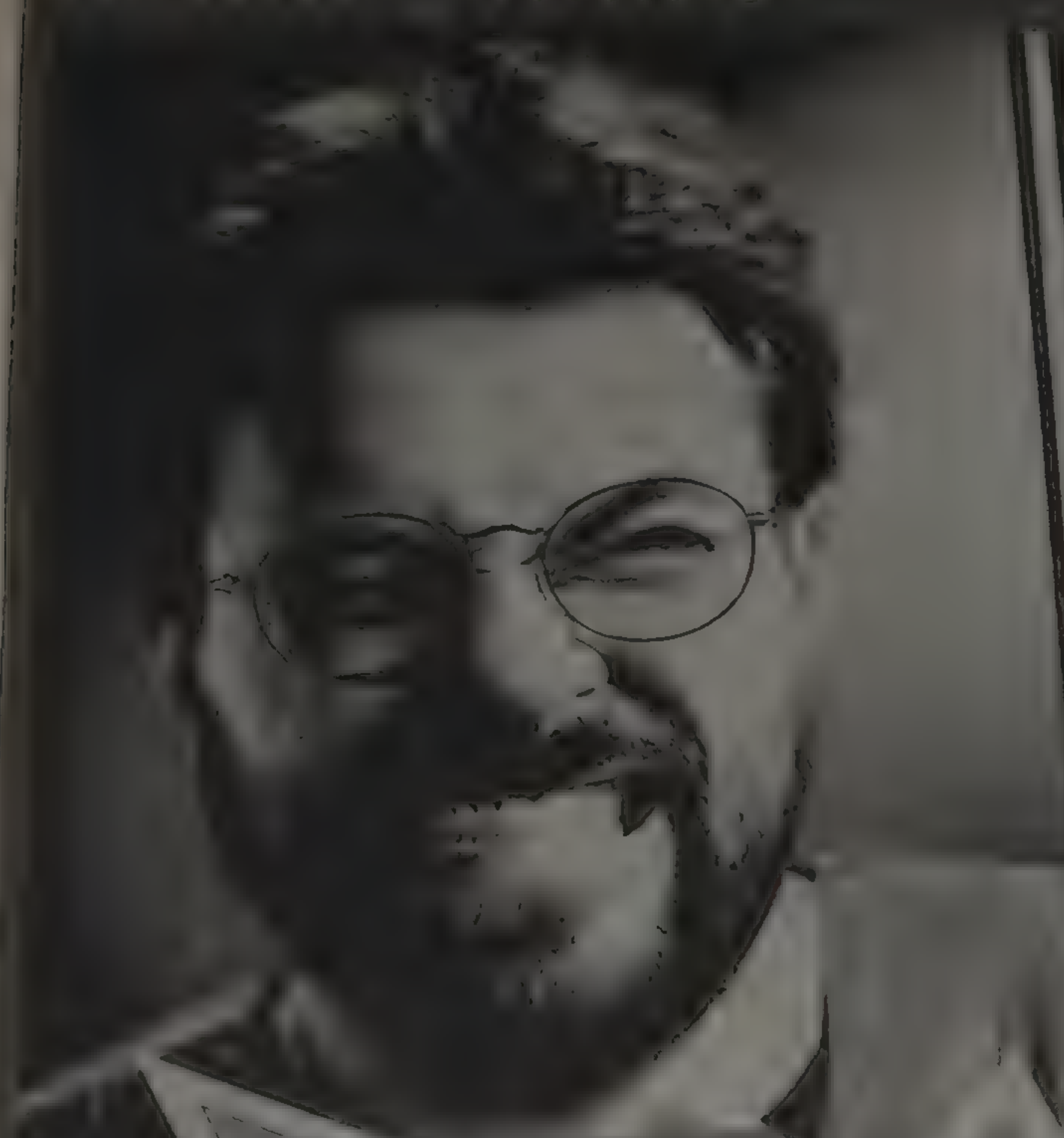
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Vindictive but charitable

Concert promoter
calls truce between
punks and
metalheads for Kids
With Cancer benefit

PHIL DUPERRON

Anyone who still believes punks and metalheads don't have a heart of conscience, think again. This year will mark the second year now that Vindictive Entertainment has harnessed the explosive sounds of punk and metal to raise funds for the local chapter of the Kids With Cancer Society. Vindictive head honcho Brian Dinelle, has been putting on metal shows locally and across North America for several years and came up with idea of raising money for cancer after Red Tide singer Milloy's father died of the disease. "I didn't really know which cancer society to actually go to," says Dinelle. But after seeing a TV special showing people shaving their heads to raise funds for Kids With Cancer, he quickly made up his mind. "It's a

private organization, they're not funded by the Cancer Society whatsoever and those people work their butts off, man. Every day that goes by, I want to work more and more with them because they're wonderful people and they actually put all their heart into what they do."

While other organizations funnel cash into finding a cure, Kids With Cancer focuses on helping children

PREVIEW
ROCK

stricken by the disease, and the families who suffer along with them. "It's not research," Dinelle says. "It's keeping the kids comfortable. You know, blankets, TV, phone—it even pays for counselors for the parents. So if the parents don't know what to do and they're distraught because their kid has cancer, it'll pay for a counselor to come in and help them cope with it better."

Last year's event at Red's raised \$5,600 for the society through ticket sales and sponsor sheets filled out by the bands. "Red Tide alone brought in \$1,800 by themselves last year," Dinelle says. After that gig, a ton of

metal and hardcore acts wanted to take part, but this time around, Dinelle is pushing things in a different musical direction. After years of bugging local punk bands, with limited success, to take part in some of his metal shows, he found some folks willing to sign up and help out the kids. "This year I talked to Rob Wright [of Les Tabernacles]," he says, "and we decided to do it punk rock and metal, and we even got a rockabilly band in there." He had no problem, either, turning guitarist "Fat" Dave Johnston of punk act Black Market Inc. onto the idea of playing to a new audience. "His big thing was, 'Wow, we get to play with a metal band? Awesome. I want the metalheads to see us play.'"

AS A YOUTH growing up in Ottawa, Dinelle saw the various tribes in the underground scene on different, often warring ends of the spectrum. These days those divisions still exist but at least the lines between the genres have gotten a little bit blurrier. "It's a lot more segregated but people get along," Dinelle says. "I find that back then it was more like, 'Okay. I am who I am and you are who you are—let's fight.' Now it's the same thing but without the violence. It's just like the dirty looks or just completely ignoring each other and I find that's a lot more passive and better because I hate violence."

While the chance to see some of Edmonton's hottest acts and raise money for a worthy cause should be enough to pack the house, Vindictive Entertainment and the Union are sweetening the pot even more—they'll be auctioning off a package of two tickets to seven wicked metal shows in town, including sweet seats at the massive Sounds of the Underground tour at Rexall Place in July. "This is by far the best year Edmonton's ever going to see for metal," Dinelle says. "It's hands down the biggest year ever." ☐

KIDS WITH CANCER BENEFIT

With Red Tide, Les Tabernacles, Black Market Inc., Necronaut and the B-Movies • Starlite Room • Fri, June 3

91. THE BOUNCE BOUNCE TOP 30

- 1 - GWEN STEFANI - HOLLABACK GIRL
- 2 - BLACK EYED PEAS -
DON'T PHUNK WITH MY HEART
- 3 - DIVINE BROWN - OLD SKOOL LOVE
- 4 - GAME F. 50 CENT - HATE OR LOVE IT
- 5 - MARIAH CAREY - WE BELONG TOGETHER
- 6 - TRICK DADDY F. LUDACRIS - SUGAR
- 7 - K-O-S - CRUCIAL
- 8 - CIARA - OH
- 9 - THE PUSSYCAT DALLS - DON'T CHA
- 10 - NATASHA BEDINGFIELD - THESE WORDS
- 11 - MAX GRAHAM VS. YES -
OWNER OF A LONELY HEART
- 12 - 2PAC F. ELTON JOHN - GHETTO GOSPEL
- 13 - AMERIE - ONE THING
- 14 - 50 CENT - JUST A LIL' BIT
- 15 - ALICIA KEYS - KARMA
- 16 - SWEATSHOP UNION - BROKEN RECORD
- 17 - BOBBY VALENTINO - SLOW DOWN
- 18 - BABY BASH - BABY I'M BACK
- 19 - FATTY KOO - BOUNCE
- 20 - MASSARI - BE EASY
- 21 - RIHANNA - PON DE REPLAY
- 22 - KANYE WEST - DIAMONDS
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By STEVEN SANDOR

THIS WEEK: Teresa Brownrigg discusses Tool's *Aenima*

As the supplier of the rich and rangy vocals that set Gate apart from pretty well every other act on the Edmonton metal scene, Teresa Brownrigg has already earned herself a heady reputation with heavy-music lovers in this city, and the band has been working hardily in the studio to supply new material to meet the demand for new material ever since their 2004 EP *The Melody of Our Terror*. Gate's success is largely due to their ability to create artful melodies without compromising their heavy sound, an art that has all too many modern metal acts have shunned. Tool, however, was not one of them, so it's not surprising that Brownrigg pinpoints the band's 1996 release *Aenima* as the one that most influenced her musical career.

Aenima was the follow-up to *Undertow*, the album which pushed Tool's dark-yet-progressive songwriting style into the mainstream. While *Aenima* didn't feature crossover hits like "Sober" and "Prison Sex" that made *Undertow* such a massive commercial success, it was more challenging and even darker than its predecessor. Spearheaded by enigmatic singer Maynard James Keenan, *Aenima* started off with the straight-ahead rocker "Stinkfist," then moved into tracks that were influenced as much by prog rock and world music as by hard rock. "Eulogy" and "H" show the band at its best, challenging conventional metal 4/4 time signatures with dynamic and rhythmic changes that would have

made Rush proud.

For Brownrigg, *Aenima* was an epiphany. "I've always known music was my passion," she says, "far back as I remember, it was not an option; it was a rite of passage. I learned the most about myself, I had to take that road. So there was never a particular album that was my calling into music, but there was definitely one album that totally changed my direction—one album that I could finally relate to on a deeper level, it showed me that it was very possible to convey my message with the conviction of a true passionate poet. That album was *Aenima*."

When she first heard Tool, believe it or not, Brownrigg was not a fan. But she credits Tool for showing her that heavy guitars could come to create something more ambitious than wankfests for mulleted teens. "At the ripe age of 21," she says, "I was still ignorant of the metal scene and the reasons behind it all. At the time, metal seemed more about chaos, anger and self-deprivation than a sort of melodic musical expression. Coming from a religious background, I'm sure you can fill in the gaps as to why. But there it was, right in front of me. A band with an unfathomable talent, drive and vision. And the vocals, well, who can deny that Maynard is a medium for the type of sonic shape and lyrical genius that lurk in the shadows of our own self-denial? That album put me in a headspace that I had never experienced, yet needed so badly at that moment. It was then that I realized my answer to the question 'How do I do this?' was within my grasp, and that all of the skeletons I had to rummage through were not to be cried over or used as ammunition, but thrown out in the open, for everyone to see, including myself, in broad daylight."

As you can tell from Brownrigg's admissions, Gate's cathartic style owes a lot to Tool. You can read (and hear) more about this fine Edmonton act at www.gateband.com. ☺

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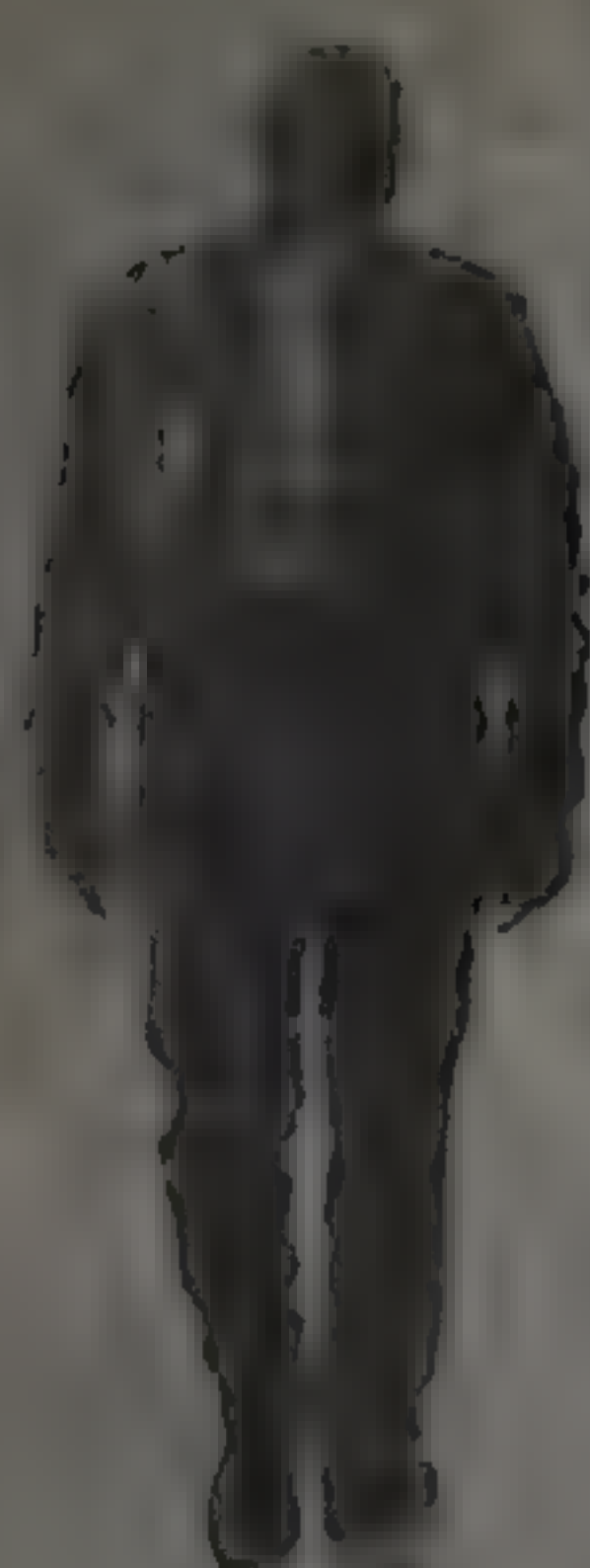
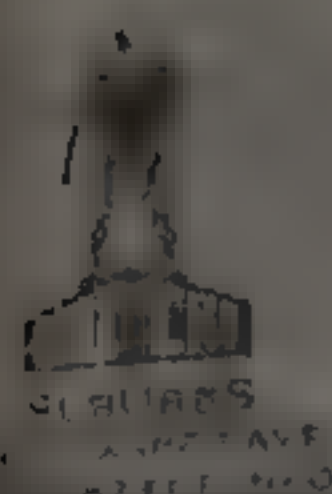
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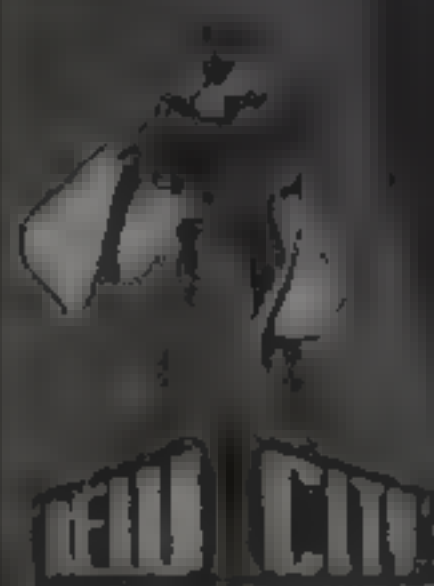
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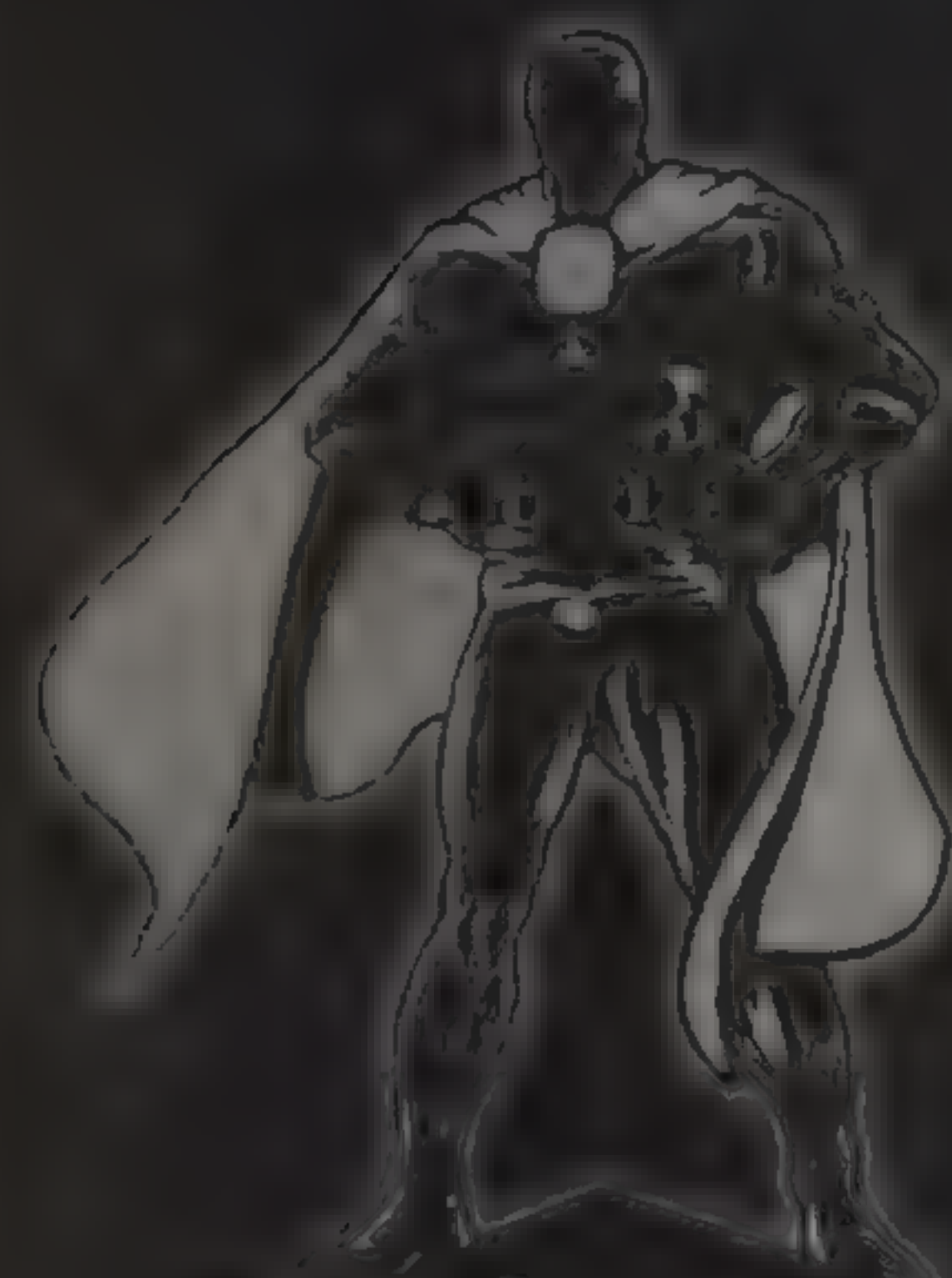
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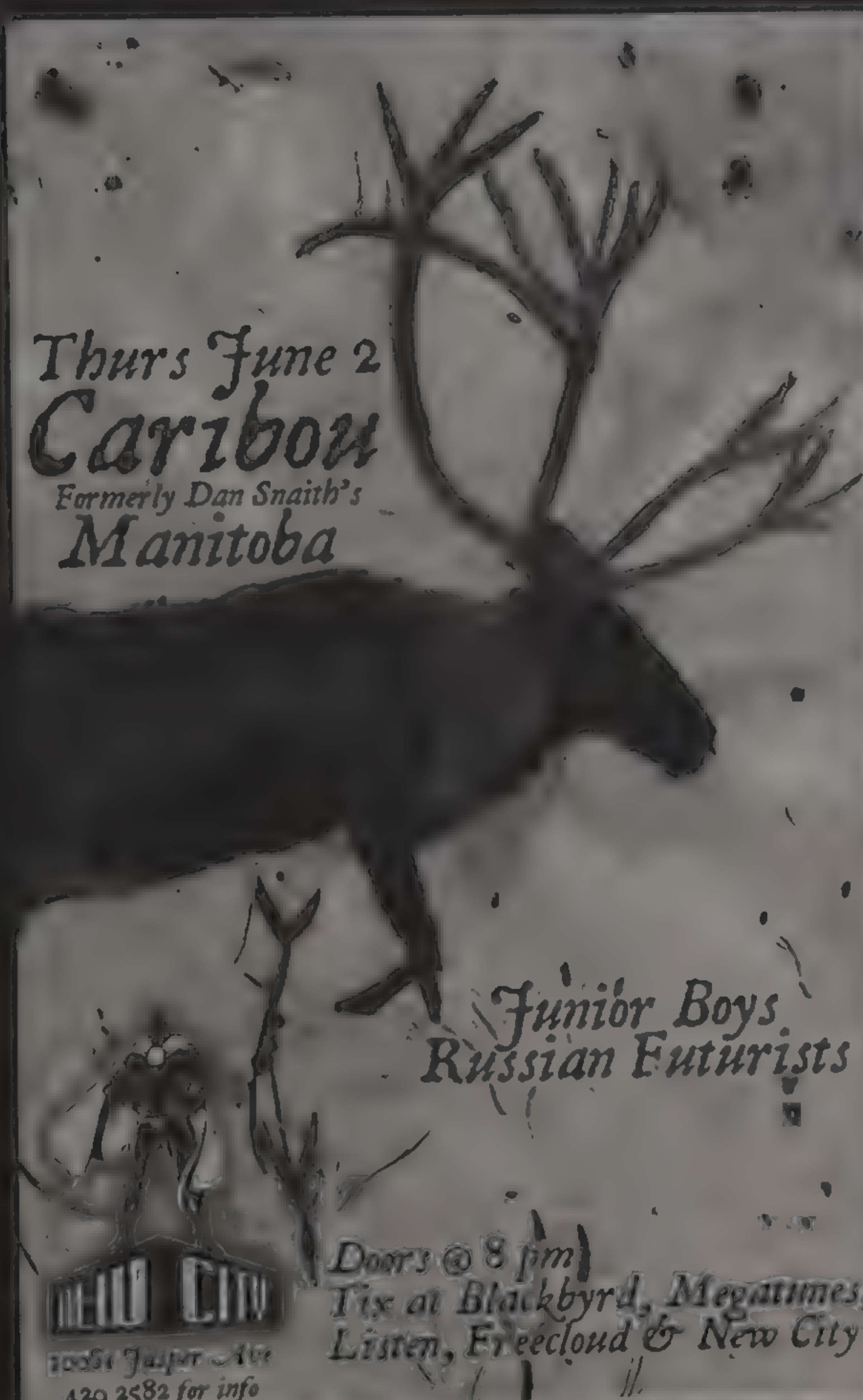
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NEW SOUNDS

VARIOUS ARTISTS THE SEXUAL LIFE OF THE SAVAGES (SOUL JAZZ)

The music on this compilation devoted to the post-punk scene in early-'80s São Paulo is more savage than sexual—these 18 tracks are filled to bursting with edgy, angular guitar lines, anxious drumming and stripped-down production values. That said, any fan of New York "No Wave" bands like ESG or post-punk acts like Gang of Four will find it hard not to pop a boner when they hear songs like Fellini's "Rock Europeu" or Nau's "Madame Oraculo" for the first time. This is post-punk music with tropical rhythms and a cosmopolitan, left-wing political sensibility—many of the musicians were intellectuals, poets and university students living in the biggest city in South America, and even untranslated, these songs sound brainy and snotty in equal measure, a far cry from the polite Brazilian pop of guys like Caetano Veloso and Gilberto Gil.

As Bruno Vermer's informative (albeit confusingly organized) liner

notes explain, it was often difficult during this period for musicians living in São Paulo to get their hands on records produced outside Brazil. As a result, these bands were able to make the post-punk sound their own instead of merely following the lead of other countries—there's a great, furious song here by the band Muzak called "Ilha Urbana," or "Urban Island," that captures the situation perfectly. From the tightly-wound harmonies of the all-girl band As Mercenarias' "Panico" to the disco-funk of Gueto's "Borboleta" to the dreamy synthpop of Harry's "You Have Gone Wrong," nearly every track on this disc is a revelation, a glimpse of a musical scene so vibrant it barely seems possible it's taken North Americans this long to find out about it. ★★★★★ —PAUL MATWYCHUK

DANIEL LANOIS BELLADONNA (ANTI)

No doubt about it—Daniel Lanois has had a hand in some of the best albums

out there, having produced everyone from U2 and Willie Nelson to Scott Weiland and Luscious Jackson. Some of my favourite albums of the '80s (U2's *Joshua Tree*, the Neville Brothers' *Yellow Moon*, Peter Gabriel's *So*) had Lanois at the helm, and his own albums have the same atmospheric melancholy as his work for others, a quality he honed with Brian Eno in the '80s.

Belladonna is nothing if not atmospheric. On this mellow instrumental album, Lanois plays a darkly emotional pedal-steel guitar, conjuring up a blazing and barren desert, complete with track names like "Desert Rose" and "Dusty." (Oddly enough, the fastest-paced track is called "Frozen.") Although pianist Brad Mehldau and drummer Brian Blade (Bob Dylan, Joni Mitchell) make appearances, the album's journey is steered almost exclusively by Lanois's guitar. The sound travels from the American southwest to Mexico as horns are added to the mix on "Oaxaca," and then up to the mountains with Mehldau's piano in "Flametop Green." This is not an album to jack yourself up for a night on the town; this is an album to listen to as you stare out the window, think about lost opportunities and ponder why love always ends badly. ★★★ —CAROLYN NIKODYM

GIZMACHI THE IMBUING (EMI)

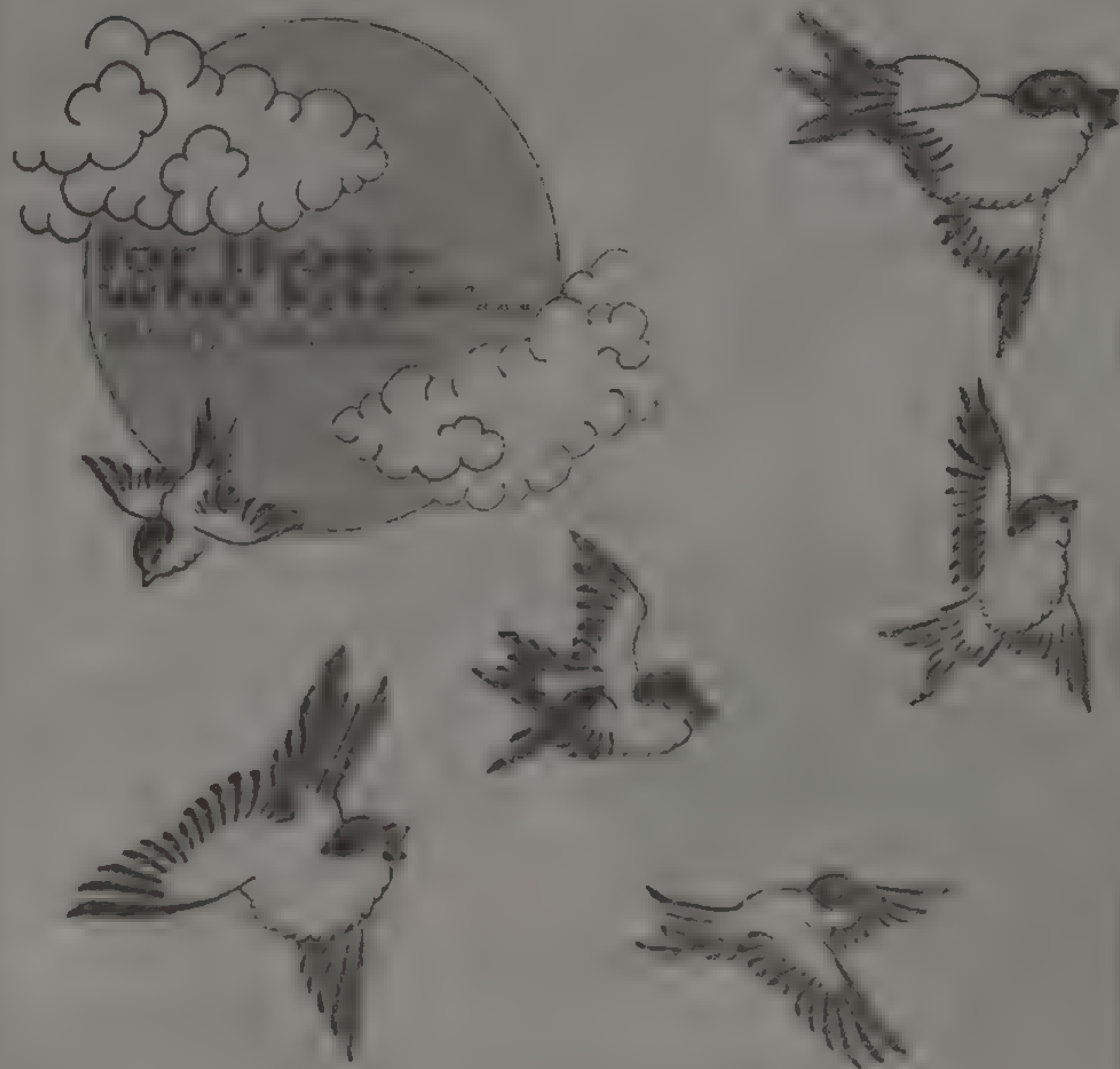
Just added to the Ozzfest lineup for this summer, this group of upstate New Yorkers promises to be one of the most

talked-about metal acts of 2005. And judging by *The Imbuing*, that buzz will be largely deserved. Gizmachi's throaty growls and hardcore guitars will appeal to the short-haired teens and twentysomethings who never had mullets, but the mix of straight-ahead vocals (usually in the choruses) and the segue into '80s metal (including a hammer-on solo!) show that while Gizmachi may have grown up hardcore, they also want to pay homage the Iron Maidens and Judas Priests of the world that made metal what it was a generation ago.

It's not just Gizmachi's mix of old and new that makes this band interesting, it's *how* they mix them. The various sections are organized into a series of eight epic songs, finishing off with "Voice of Sanity," on which the band comes off as a much, much, much angrier Mars Volta. Gizmachi wants to make music that, while it definitely rocks, does not make for an easy listen. These are not heavy-metal anthems; this is loud, sweeping music which changes direction more often than a mountain switchback. ★★★★★ —STEVEN SANDOF

LUCINDA WILLIAMS LIVE AT THE FILLMORE (LOST HIGHWAY)

Lucinda Williams opens her new live album with "Ventura," a song that isn't exactly depressing, but is certainly a far cry from joyful. And Williams doesn't stop there, taking the listener on a languidly paced trip through her alt-country landscape. For sure nobody's going to throw this album on at a party, but then who really



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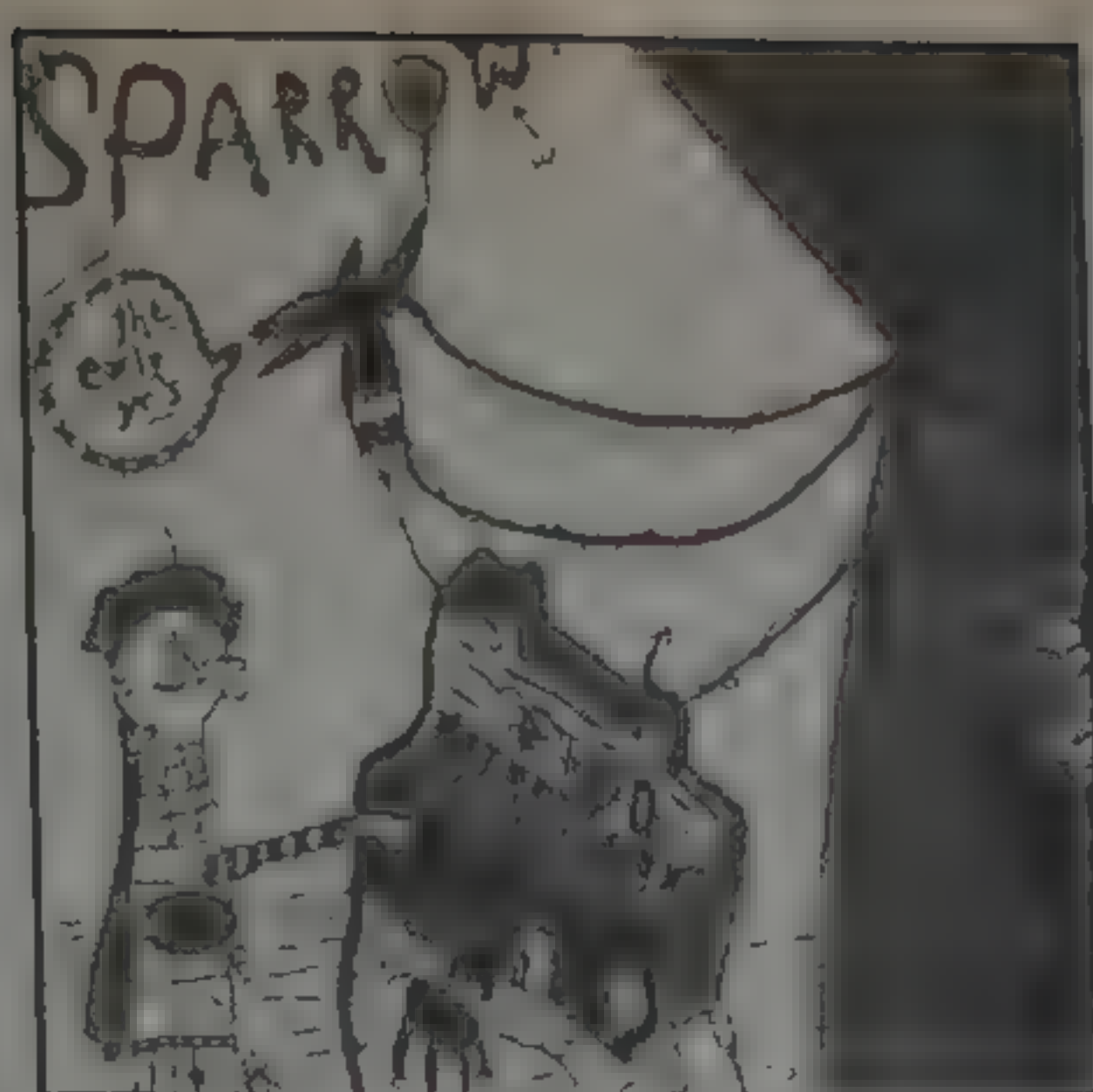
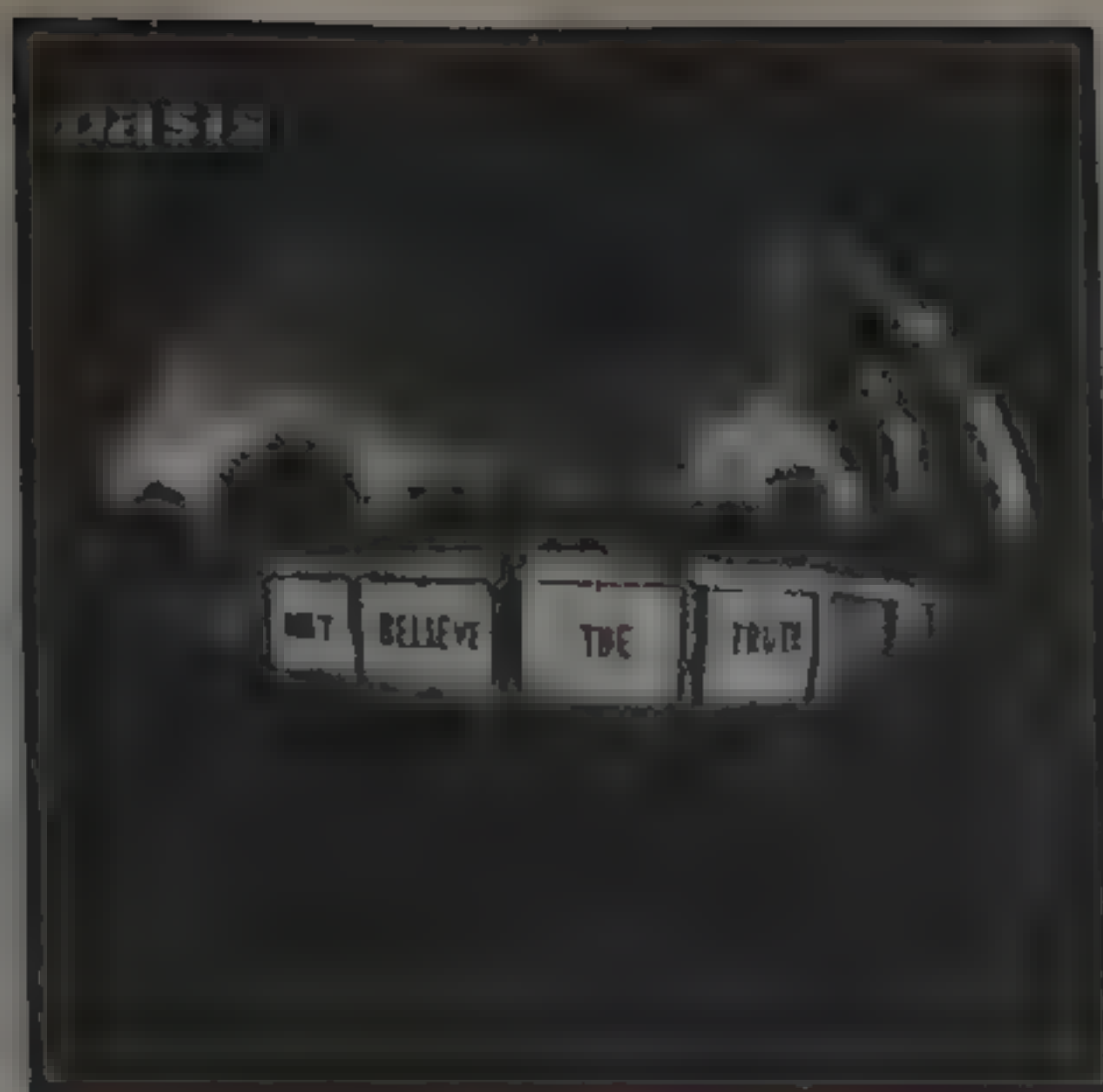
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comes to a Lucinda Williams album for the good times? No, it's the rough stuff that she does so well, and she sings plenty of it during this 22-song collection, pulled from three nights at the Fillmore in San Francisco.

The album suffers somewhat from the inclusion of too many songs from Williams's last studio album, *World Without Tears*, using all but two of its tracks. Sure, they sound fantastic, but the studio versions were already pretty much live takes with the same musicians who appear here. No, where this live album really shines is on the older songs pulled from Williams's earlier, painstakingly produced albums. The spontaneity of the live setting breathes new life into these tunes: on the original "Changed the Locks," Williams's voice was inflected with irritation and annoyance, but this time around, she's spitting venom, the irritation stomped out by rage. Now she's changing the locks and then coming after the guy with a baseball bat. Hell, listening to it even made me look over my shoulder. ★★☆☆ —EDEN MUNRO

OASIS DON'T BELIEVE THE TRUTH (SONY)

Since Oasis have decided to give their new album the deceptively political title *Don't Believe the Truth*, I've decided to forgo the usual sarcastic, malevolent ranting that passes for criticism

these days and deliver a sincere, earnest review of this disc instead.

The truth is, I absolutely loved the new Oasis CD. Really, truly loved it. This groundbreaking new recording from the intellectual and challenging British band is completely original, and altogether unlike anything I've ever heard before. The Gallagher brothers have proven beyond any shadow of a doubt that they are not has-been wankers desperately trying to milk one last drop of cash out of their musical legacy. From the dynamic and inventive opener, "Turn up the Sun," to the first single "Lyla," which sounds nothing like a shitty ripoff of the Stones' "Street Fighting Man" mixed with a not-at-all monotonous marching drum beat that completely achieves its goal of aping Keith Moon, this album chugs along with such vibrancy and energy that I never once wanted to chuck it out the window.

Seeing as *Don't Believe the Truth* is a truly great rock record, giving it any kind of rating would truly be an exercise in quantifying perfection, so if it's all the same to you, dear reader, I'll just assign it no stars. You already know the truth. —ROSS MOROZ

SPARROW THE EARLY YEARS (ABSOLUTELY KOSHER)

My musical tastes tend towards a darker sound, so my first impression of the

bouncy, retro-flavored tunes on Sparrow's *The Early Years* was that they were just too light and breezy to leave much of a mark on me. But sometimes music only becomes interesting when you spin it again and again until you leave your first impressions behind. Such is the case here—repeated listens revealed a depth to this disc that I didn't notice initially. It turns out that the early-'60s-influenced melodies are merely the first layer in the Sparrow experience.

While the music still reminds me of *Sgt. Pepper*/*Yellow Submarine*-era Beatles, Sparrow is building on that sound rather than simply copying it. There are some nice surprises to be had: the organ that surfs along on the propulsive beats; the textures provided by the horns and violin; the spidery guitar lines; the male-female vocal harmonies courtesy of Jason Zumpano and Lucy Brain. It's the harmonies that are really grabbing me right now—there's just something about the way the voices mesh that sets Sparrow's sound apart from every other harmonizing group.

No, Sparrow's not changing the world with this album, but I don't think that's what they're hoping to accomplish anyway. You know a group is doing something right when they can put together an album that gets more interesting each time you listen to it, and it sure is fun to experience the unfolding of each new discovery. ★★☆☆ —EDEN MUNRO

haiku QUICK SPINS

BY WHITEY
AND T.B. PLAYER

Bruce Dickinson Tyranny of Souls (EMI)

Sounds like Maiden, but like a comfortable shoe if smells a little

An Angle We Can Breathe Under Alcohol (Drive Thru)

Sw-rock collective drinks the virtues of booze (no cloud, comrades!)

Code Fire The Party (Flagless)

Rockers are perisich and lush
The party is good food

Sticky Warwick Love Many Trust Few (Sanctuary)

Rockers are perisich and lush
The party is good food

Grey Delisle Iron Flowers (Sugar Hill)

Some red hot bleating
Like a barnyard Stevie Nicks
With a sweet pooper!

The Road Hammers The Road Hammers (Open Road)

Nü-country staple
Which means, of course, it sounds like '80s Def Leppard

Youth Group Skeleton Jar (Epitaph)

I'll fly this sweet flag!
Yup, they can turn a phrase like
A knife in the heart

Scout Niblett Kidnapped by Neptune (Too Pure)

Who needs song titles?
Who needs fucking album art?
Not Scout Niblett, nope!



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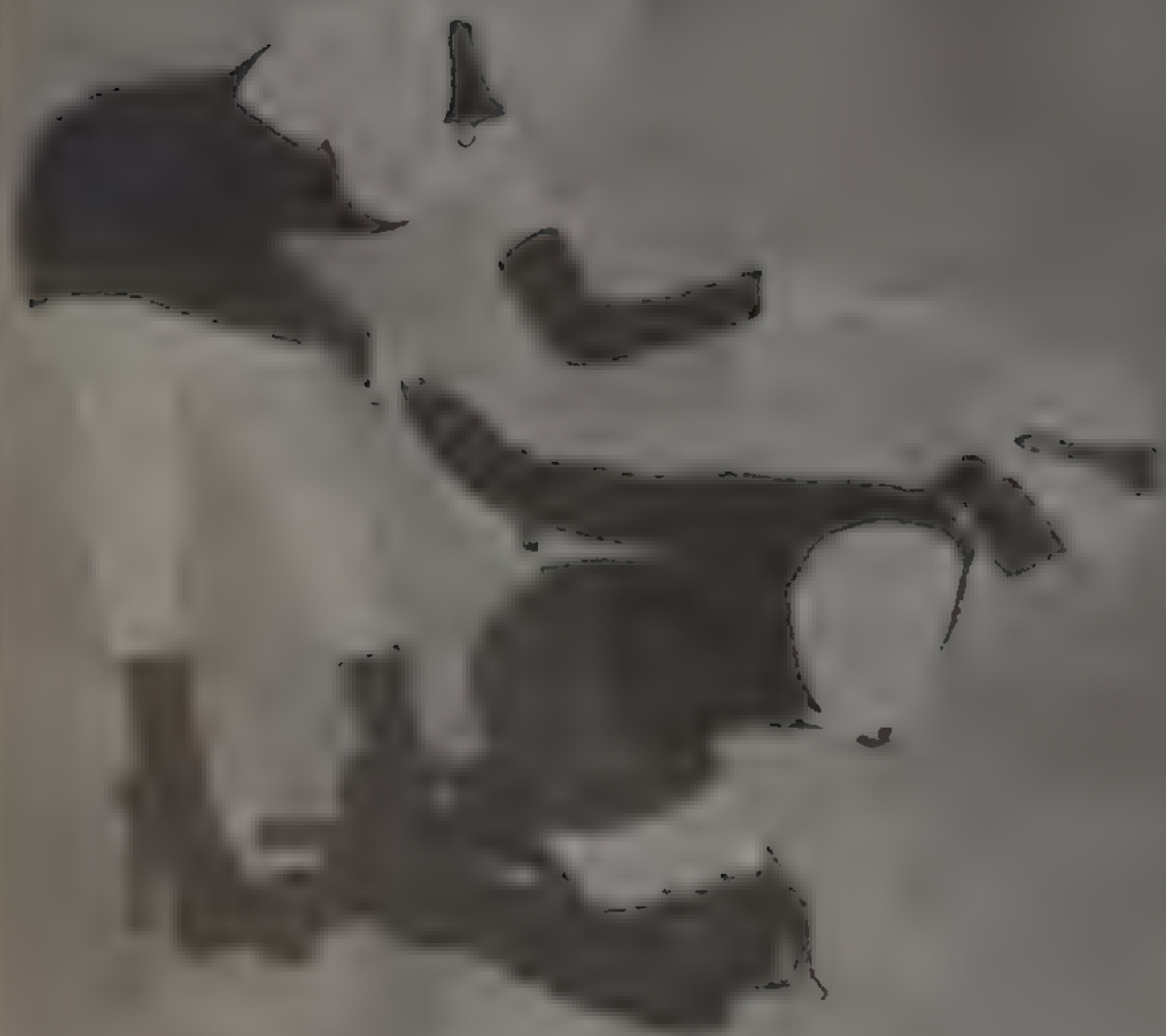
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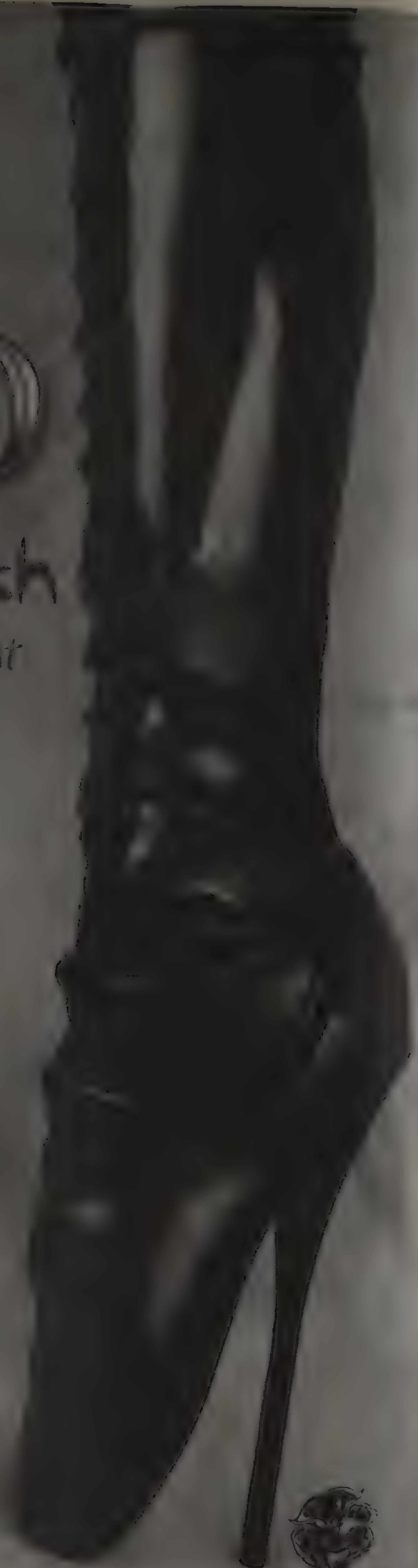
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Bouncing Czechs

Up and Down takes a sharp, funny, top-to-bottom look at modern Czech society

by JOSEF BRAUN

The opening scenes of *Up and Down* usher the age of globalism into the post-communist Czech Republic with pleasingly glib humour. Two guys sit in a Slovakian truck stop comparing the flavour of Thai deep-fried bat to that of Kenrick's Fried Chicken, displaying their sense of worldliness and provincialism in equal measure. The pair then resume their duties as smugglers of illegal South Asian immigrants, but after hastily dumping their human cargo in some roadside woods they realize that a baby has been left behind, a stupendously stupid error that only presents itself as good fortune once they realize the value of the baby on the Prague black market. They happily continue on their way toward the capital city with baby in tow, and thus a new life is haphazardly brought to the new Czech Republic, a country becoming more and more culturally diverse and, at the

same time, increasingly xenophobic.

Up and Down is Jan Hřebejk's second film to receive a well-deserved Oscar nomination (*Divided We Fall* preceded it), and his first to use a contemporary setting, a fact highlighted by the carefully observed social commentary that runs throughout. The visible minority baby at the centre of the film's inciting incident might have you assume that you're in for another of these European Miramax specials where cultural comedy meets saccharine sentimentality, but in fact, quite the opposite kind of film is in store for you. There's no reason to believe that this baby will be the source of any heartwarming adventures, but neither does that mean that *Up and Down* is some chilly, academic study of social unease. Hřebejk and co-screenwriter Petr Jarchovský have concocted a smart piece of biting satire, but they've managed to base it all in well-formed characters with real quirks, flaws and ambitions.

The baby is bought by Miluska, the wife of Frantisek, a former football hooligan turned security guard. The couple can't have children but neither can they adopt, due to Frantisek's criminal record. Frantisek (in a hilarious performance by Czech rock star Jirí Macháček) is intensely nervous about the situation but is won-

over by the kid. The same can't be said, however, for his old buddy who pops in for a surprise visit to drink beer, watch the game and go through the entire dreary, intricate series of head butts and shoulder grabs that connect one football idiot with another. Old buddy is actually a racist

REVUE FOREIGN

prick, revolted by the notion that Frantisek, presumably cuckolded, is nurturing yet another "nigger" set to infect the Czech Aryan gene pool.

QUESTIONS OF GENERATION and identity also haunt Martin (Petr Forman, son of Milos), who returns from self-exile in Australia to confront his father, a prominent profes-

sor who falls ill during a lecture on immigration. Martin's parents have been separated for years and now straddle either side of the new social order, one liberal, progressive and detached, the other conservative, somewhat nostalgic for Soviet-era policies and wary of living amongst foreigners and all the potential dangers they bring. A lively reunion around the dinner table brings tensions personal and public to the surface and yet no single figure leaves the event with a clear upper hand.

What's finally most important is that the social cycles alluded to in the film's complex narrative, its playful title and even its poignant and funny closing credit sequence, are represented with rigorous objectivity, so that we don't really know whether to despair or take comfort in the certain-

ty that some things must pass while others simply seem to repeat themselves. Echoing the sensibility of Mike Leigh, Hřebejk and Jarchovský do us a great service by never allowing us to make any simple judgments about their characters, or by pretending that their microcosm is something more than it is. At most, you might call Hřebejk and Jarchovský affectionate cynics, because they see the mess their country is in soberly, but also see each individual coping with it sympathetically. ☺

UP AND DOWN

Directed by Jan Hřebejk • Written by Jan Hřebejk and Petr Jarchovský • Starring Jirí Macháček, Petr Forman, Emília Vášáryová and Jan Triska • Zeidler Hall, The Citadel • Fri-Mon, June 3-6 (7pm) • Metro Cinema • 425-9212

Let's hear it for Z-Boys

Handheld cameras make stunts in *Lords of Dogtown* even more dizzying than they ought to be

by COLLEEN ADDISON

What's the dumbest invention in the world? I once asked a group of giggling 13-year-olds that question. (Hey, teaching English as a foreign language is tough! Don't let anyone tell you different.) Maybe it's those fluorescent lights they put in bathrooms? Or possibly those teeny beam flashlights, the ones that light a tiny circle a metre ahead of you and leave everything else black?

Both are strong possibilities but now that I've seen *Lords of Dogtown*, I have the definitive answer. The dumbest invention of all time is that jumpy handheld camera technique that makes you feel like you're on a ship and all is not well with the water. It's turned watching a movie, once a pleasant, popcorn-scented experience, into a stomach-clutching, nausea-inducing ordeal.

Actually, seasickness seems like an

oddly appropriate response to *Lords of Dogtown*, since the film centres around a group of wannabe surfer boys in the '70s who try to transfer the wavewalking styles of surfing to skateboards. The film is a fictionalized version of the recent documentary about the dawn of skateboarding culture, *Dogtown and Z-Boys*, Dogtown being a broken-down pier on the lower-class outskirts of Venice, California. In other words, these are not rich kids and it's kind of nice that they were able to Cinderella themselves into national prestige.

REVUE DRAMA

Straitlaced Stacy Peralta (John Robinson) and hot-tempered Tony Alva (Victor Rasuk) are the ones who make it the farthest, winning competition after competition. Stacy succeeds by being smart (and it's worth noting that Peralta is the author of the script). He's got money and a car long before the Z-Boys make it, thanks to a part-time job, and the implication is that he would get out of Dogtown no matter what his choice of career. Tony, meanwhile, is less bright and thus more dependent on skateboarding. (Their relative futures bear this out;

Tony currently runs a skateboarding company, while Stacy, who part-owns another, has become an award-winning filmmaker whose credits include the original *Dogtown and Z-Boys* doc.) Tony is also driven by fear of ending up like his abusive father—one of the film's best scenes involves Tony, injured in a competition fight, sobbing to his dad, "You were right. Your son is gonna drive a garbage truck."

Pretty Emile Hirsch is Jay Adams, the Z-Boy with the worst family home and thus the one who never quite triumphs. All the skaters are skillful; at a competition, fans chant "Stacy, Stacy" and stare in awe at Tony's latest stunt. But Jay is the skater ahead of his time, whose brilliant technical innovations go unappreciated by... um, who are we kidding? It's a film about *skateboarding*. But this film takes "skating" ultra-seriously. In its defence, you have to admire the balance and, if nothing else, sheer nerve it takes to do these tricks (At a photo shoot with astronauts, one man, dressed in a spacesuit and moon boots, asks to try a board. He can hardly stand, and the board goes flying. "Er, harder than it looks," he grins, amazed.)

THE FILM IS BETTER at depicting youth. The Z-Boys were in their teens



when they hit it big, and they look it here, all floppy hair and nervous eyes, delighted and awed by the girls they're suddenly getting. Plus everyone, girls and boys, looks more or less the same age, the girls' curves bespeaking a maturity fairly far beyond the boys' skinny chests. (I don't personally recall having breasts that big at 17, but then I don't remember getting laid quite that often either. The two may be related.) It's nice and real, too, that Tony's sister Kathy (Nikki Reed) is way more interested in sex than either of the two Z-Boys she dates. "Lie down with me," she tells Stacy when the two drive up to a party at the Alvas. "Here?" he squeaks, glancing at the fascinated crowd peering over the balcony.

But ultimately, the film is really

about the wonder of skateboarding. If you aren't back-of-the-hand familiar with wheelies and spins (and how many of us are, in ice-for-10-months Edmonton?) parts of the movie, particularly the competitions, are a bit hard to follow. As such, it's difficult to see *Lords of Dogtown* appealing to anyone except the in-crowd. ("That's what I like to see," said a baggy-jeaned boy, exiting the theatre behind me after the screening. "A good skate movie."). But it's not bad, even if you do need an airsickness bag at times. ☺

LORDS OF DOGTOWN

Directed by Catherine Hardwicke • Written by Stacy Peralta • Starring Emile Hirsch, Victor Rasuk and John Robinson • Opens Fri, June 3

Chilly scenes of *Winter*

It's grief, not cold temperatures, that's numbing out the characters in *Winter Solstice*

BY PAUL MATWYCHUK

The Winters home, where most of *Winter Solstice* takes place, is one of those numbed-out, grief-stricken suburban households that Anne Tyler loves to write about. This isn't an Anne Tyler adaptation, though; it just feels that way. Jim (Anthony LaPaglia), the father, is a landscape gardener, but being in close contact with flowers and grass all day long hasn't done much for his *joie de vivre*; he sleepwalks through his life with the same defeated expression on his face—even his hair seems glum. His older son Gabe (Aaron Stanford, who's grown much shaggier and Beckier since his clean-cut starring role in *Tadpole* three years ago) puts in long hours at a dead-end food-service job in hopes of saving up enough cash to move to Tampa, even though it means leaving behind his crippling beautiful girlfriend Stacey

(Michelle Monaghan). Meanwhile, Gabe's kid brother Pete (Mark Webber) is half-heartedly drifting through summer school and picking fights in the parking lot of the local convenience store.

There's no mother in this household, and we gradually figure out that her death five years ago is what turned the Winters men into the directionless pack of mopers they are today. It's only when a new face moves into the neighbourhood—an out-of-work artist played by *The West Wing*'s Allison Janney—that they begin, with excruciating slow-

REVUE **DRAMA**

ness, to come out of their shells.

Wow, movies don't come more low-key than *Winter Solstice*. Writer/director Josh Sternfeld constructs the film out of small, almost defiantly undramatic moments—awkward, mumbled conversations, silent scenes of characters walking, reading, doing all the tedious little chores their jobs require of them—that, taken together, create a quietly convincing portrait of a family that finds it absolutely impossible to talk to each other about their feelings. (When Jim gets mad at Gabe and

Pete, he doesn't yell at them or even lecture them; he drags their mattresses out onto the lawn, locks the doors to the house and forces them to sleep outside.)

ANTHONY LAPAGLIA made his name in Hollywood playing cartoonish gangsters in movies like *Betsy's Wedding* and *Sweet and Lowdown*, but in the last few years he's carved out a new identity for himself as Mr. Soulful Sufferer—in *Lantana* or on TV in *Without a Trace*, his characters can barely even stand up straight, what with all the psychic pain they're lugging around on their shoulders. He's quite good here; he makes Jim sad and lonely but not self-indulgently so. LaPaglia does a great job with the scene where he finally tells Janney about his wife's death—few actors would show this much restraint given a monologue this long and this emotional. And Janney is pretty great too—there's always something so smart and alert and unaffected about her energy onscreen. There's a quick shot of her trying to ride her bike without touching the han-

dlebars that may be the best moment in the entire film.

Loose, funny moments like that one are in short supply in *Winter Solstice*, and the film's overarching mood of plotless gloom (not to mention the annoying acoustic guitar score by John Leventhal) will likely try most moviegoers' patience. There's a scene in the film where Gabe asks Pete, "Whatcha doin'?" and Pete says, "Nothin'," and I couldn't help but laugh out loud—I mean, every scene in this movie could start that way. But I grew to respect Sternfeld's refusal to let the film descend into cheap tears or emotional grandstanding, and the risk he takes in assuming his audience will be patient with the slow

pace at which he reveals information about his characters' lives

I watched *Winter Solstice* at home on videotape, and it probably benefited from the reduced dimensions of the TV. This is a small movie and, at 89 minutes perhaps too modest for the movie screen. I really don't know if a miniaturist like Sternfeld is cut out for feature films, but I bet the producers of quality TV soaps like *Feet Under* would be more than happy to snap him up. ☺

WINTER SOLSTICE

Written and directed by Josh Sternfeld • Starring Anthony LaPaglia, Aaron Stanford, Mark Webber and Allison Janney • Opens Fri, June 4

'Peggers can't be losers

Film noir comes to Winnipeg in well-designed but lifeless *Seven Times Lucky*

BY DARREN ZENKO

Genre pictures are going to be generic—that's where the name comes from, you know? In the case of underworld noir—and whatever post- and neo- variants creators and publicists grasping for unique identities can rhetorically create—you're going to get cheats and thieves and conmen ("conpersons"? Maybe we should go with the gender-neutral "grifter") cheating, stealing from and conning (and/or gifting) each other. There's going to be a gruff loser, a femme fatale, a heavy or two, a boss or two, a McGuffin, a boatload of red herrings, a few switcheroos and as many double-, triple- and quadruple-crosses as the writer can plausibly dream up and the director can in good conscience condone.

In genre, distinction is in the details, and with *Seven Times Lucky* writer/director Gary Yates makes his mark mostly in the visuals. Part of this comes from the film's unmistakable Canavision look.

Like pornography, Canavision is a tough-to-elucidate "I know it when I see it" kind of thing—you know what I'm talking about, right? Luckily, that professional-but-cheap feeling that characterizes so much of Canadian cinema works well in a noir setting, especially given Yates's thoughtfully anachronistic production design. The Winnipeg of *Seven Times Lucky* has boatlike cars from the '70s, bakelite telephones from the '30s, fleabag dive apartments from the '20s, motels from the '50s, cellphones from the '90s, answering machines from the '80s and \$20 bills

REVUE **NOIR**

from an indeterminate sometime before our slick modern money made the scene. It's all very tasteful and very in-character, placing the desperate-lowlives plot into a timeless cinematic space.

IN THIS SPACE moves Kevin Pollak's Harlan, a luckless general-purpose criminal in rumpled suit and generic hat, down to the last of his second chances. He's doing small-time grab-and-runs with a young pickpocket (*New Waterford Girl*'s Liane Balaban) and doing drops and pickups for reasonable, patient, maternal high-end fence Eddie—Babz Chula in a nice little supporting performance. As

these things do, Harlan's problems (at least, the newer problems with which this film is concerned) begin with a bad decision prompted by addiction—in this case, taking 10 grand of Eddie's money and laying it down on a can't-miss racing tip. When that goes south—damn different movie if our dumpy antagonist had scored at 15-to-1, a movie I actually wouldn't mind seeing—Harlan's life plunges into the expected spiral of impossible debts, impending death, get-rich-quick schemes, gifts and cons, dodgy rendezvous, and lies, lies, lies, lies. There's a case of dazzling luxury watches, an eastern European, a bag full of money, a shifty weasel, a gun, a girl, a violin case, another bag full of more money, another gun and Gordon Tootoosis. Great cinema has been built on less.

And, hey... maybe great cinema must be built on less. In *Seven Times Lucky*, the concentric capers spin and interlock, the plots twist and turn, surprises and switchbacks and Big Reveals abound, but not much of it is very engaging—we're drumming our fingers, waiting for the

next curveball, because we don't really (all together now) care about the characters. It's not that they're lost in the story's machinations—we're experienced viewers, we can handle these things—it's that they were never there in the first place. Pollak's a decent actor, but what does he have to work with? A tired, blank-faced guy, all worn out and dumpy, staring hollow-eyed into his aimless, nothing future, grasping at scam salvation. Just another forgettable loser. His companions, competitors and creditors all come from the same stockpile. A film like *Seven Times Lucky* lives or dies on the strength of its characters,

and the strength of the performances driving those characters. The Sam Spades, the Bricktops, the Verbal Kints, the Hank Quinlans. As a writer, Yates didn't create characters like these, and as a director he hasn't wrung them out of his cast; nobody goes over the top, nobody comes around from the side and nobody, sadly, digs down underneath. ☹

SEVEN TIMES LUCKY

Written and directed by Gary Yates • Starring Kevin Pollak, Liane Balaban, Jonas Chernick and James Tolkachev • Zeidler Hall, The Citadel • Fri-Mon, June 4-6 (9pm) • Metro Cinema • 425-9212





Reborn under punches

Russell Crowe plays an underdog boxing hero in surprisingly uplifting *Cinderella Man*

BY COLLEEN ADDISON

h, boxing: the speed, the agility, the grace... ("Wait. Aren't we watching two grown men whack each other upside the head?" Oh, Colleen," my mother interjects. "We all know men are stupid." So women, as evidenced by *Mil-* on *Dollar Baby*.) And don't say

money. How much is your brain worth, anyway?

But, anyway, once you get past the whole boxing thing, *Cinderella Man* is actually a pretty good movie. It brings Ron Howard and Russell Crowe together again after the brilliance of *A Beautiful Mind*, and it works well. Crowe (looking surprisingly pretty for a boxer. No cut cheeks, no swollen eyebrows... er, sorry. I'll stop.) is James J. Braddock, a once-promising boxer fallen on hard times. It's New Jersey in the '30s: the Depression has come and

REVUE PUGILISM!

with it, a severe downturn in Jimmy's fortunes. His boxing license is gone, revoked after a series of disappointing fights. The electricity is off, as is the heat; his wife Mae (Renée Zellweger) and three kids (Connor Price, Patrick Lewis and the very cute Ariel Walker) huddle in blankets. Even Prem (a Spam-like

meat) is starting to be priced out of their reach, and milk definitely is, as Mae waters down their last few sips, asking defiantly, "Who needs a cow?" In desperation, Jimmy takes another fight, a \$250 last-minuter he's expected to lose. Surprise! (Not so much, I know.) He wins.

The film has a strong yay-America streak, but it's not too bad: this is the '30s and there are hints of social-

1st fervour to be found here as well. "We have to unionize," says Jimmy's friend Mike (Paddy Considine), and you can see why, with Central Park transformed into Hooverville, a shantytown populated by those who can't afford housing. Outside the gates of the docks, the men clamour daily for work, and our boy Braddock is forced to shift sacks with a broken hand.

After Jimmy's win, things improve for him, but not dramatically; Jimmy is still one of us, the boy next door who's suddenly doing okay. But as his successes pile up, so do the dangers of his profession. Soon he must fight Max Baer (the permanently wide-eyed Craig Bierko), a phenomenal—and phenomenally vicious—fighter already responsible for the deaths of two men. Baer is the one caricature in the film, a brute built on the lines of Todd Bertuzzi, who taunts Jimmy, saying, "Once I'm done with you, I'll come get your wife." (The real Max Baer, horrified by the carnage he'd caused, was terrified of going on the attack and refused to box again for months. And, in an interesting bit of trivia, Baer is best known as the father of one of the *Beverly Hillbillies*. Ah, you know you're famous when...)

BUT THAT'S a minor quibble—this is not, after all, a character film. Jimmy himself is portrayed as a little too much of a goody-two-shoes, an honest, upright guy who refuses to let his son steal meat, even when the family is starving. And as

Mae Zellweger is good, but her relationship with her husband is a bit one-note. At a time when marriages fall apart on a daily basis Jimmy and Mae remain sweetly devoted: nice, but is it real? (Then again, historical accuracy isn't the film's strong suit; a Google search reveals that the 15 rounds of the Braddock-Baer bout were "desultory" at best.)

No, this film is about hope, a theme I would normally make fun of until the cows came home, but here it actually works. It's Jimmy as David throwing slingshot-punches against the twin giants of Baer and the establishment, and Crowe's none-too-bright Everyman hero does carry the film. (A highlight comes halfway through a press conference; when asked why he fights, Jimmy stops joking with the reporters to state decisively, "Milk.") And Howard has a powerful asset in Paul Giamatti, fresh from his *Sideways* triumph. He's great as Jimmy's middle-class manager, who sells the last of his fancy furniture so that Jimmy can train.

Cinderella Man did nothing to cure my revulsion of the barbarity of boxing, but it's still worth seeing, even if you have to shut your eyes whenever you see a fist heading smack for someone's skull. ☺

CINDERELLA MAN

Directed by Ron Howard • Written by Cliff Hollingsworth, Charlie Mitchell and Akiva Goldsman • Starring Russell Crowe, Renée Zellweger and Paul Giamatti • Opens Fri, June 3

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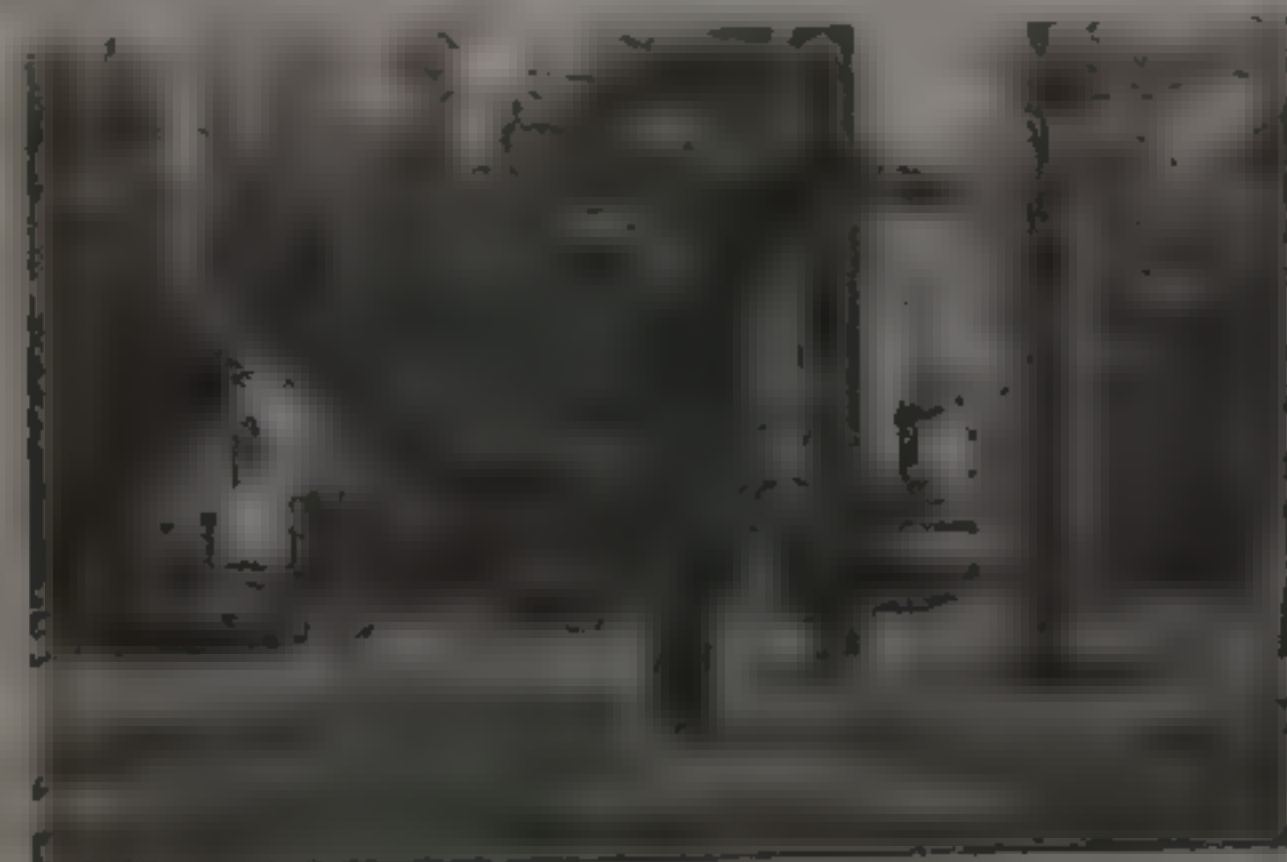
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The last picture show

A crumbling movie theatre has its final screening in enigmatic *Goodbye, Dragon Inn*

By JOSEF BRAUN

I think I saw *Vive l'Amour*, the 1994 feature by Malay-Taiwanese writer/director Tsai Ming-liang, in 2000 or so, back when I'd just started reviewing and was nervous and eager to develop whatever sort of strong impression from whatever sort of movie and churn it into an engaging read. *Vive* left me a bit stumped. My memory of it has faded considerably,

but I distinctly recall its coda, in which a girl cried on a park bench for what seemed like an eternity. A series of striking images and curious situations without resolutions led up to that point, but I felt pummeled and confounded by what seemed to be the strangely reinforced tediousness of it all. In hindsight, I probably wasn't quite ready to tackle that one, but I did my best.

I'm thinking about this now because I've just seen Tsai's 2003 film *Goodbye, Dragon Inn*, recently released on DVD, and though it shares several ingredients with *Vive l'Amour* (long, static shots, a considerable dearth of incident), I now feel utterly charmed and intrigued by it all and have to wonder if this guy isn't onto something really great. I

don't believe my radical shift in attitude is just a matter of increased study, nor do I think its solely due to Tsai's sharpening his skills in the nine years between these films (though both factors undoubtedly play a role). Rather, I think that what *Goodbye, Dragon Inn* requests of us—and seduces us into doing—is simply to peer deeper into the whole experience of cinemagoing, to wander in its halls of mirrors and consciously absorb its elusive way with nostalgia and time. The film definitely rewards those accustomed to watching films analytically, but I hope it can put the casual viewer under its spell too.

Goodbye, Dragon Inn is set entirely in a crumbling Taipei movie house on the verge of shutting down for good. The final screening is of King Hu's 1966 martial arts classic *Dragon Inn*, and it runs throughout most of *Goodbye, Dragon Inn* while employees and audience members alike wander the building, giving us a sense of its architecture, its character and its mystery. Opening shots provide numerous perspectives, all of them directed toward the big screen. The contrast between the movie and the movie-within-the-movie is extreme; the latter is full of action and dialogue, while the former has almost

none of either. But in each of Tsai's exquisitely composed scenes something is occurring, something most filmmakers never even notice, and it's often something at once ontologically complicated and surprisingly funny. The theatre is haunted, a character tells us in the film's first

line (at which point the film is more than halfway over), but the ghosts are difficult to distinguish from the living, from the camera, from we who are able to watch these scenes from across space and time.

A PAIR OF BARE FEET suddenly protrude from the edge of the screen, invading the space of a Japanese tourist attending the screening (though whether he's there to see the movie or pick up someone is entirely uncertain). The theatre is almost empty: the effect is both comic and eerie. Three men use urinals for an exceedingly ridiculous amount of time, one of them smoking all the while. Are they shy or are they all embarrassed to finish before the others? Do they have bladder infections? Are they in fact ghosts? No one

speaks, yet is their silence due to a shared understanding or total confusion? The ambiguity is too whimsical to wear us down: ambiguity is the heart of this sort of comedy.

Meanwhile, some of the stars of *Dragon Inn* are sitting in the audience in *Goodbye, Dragon Inn*. Are they ghosts or are they watching ghosts of themselves? Is the annoying sunflower seed muncher in the same literal space, strictly speaking, as the Japanese tourist? Tsai's long shots give us time to take all these questions in and work through them in a leisurely fashion, drifting from interlinking thoughts to pure observation and back again. Not unlike the films of Hou Hsiao-hsien (*Millennium Mambo*), Tsai's work hovers in the tension between cinema and visual art, part playful conceptualism, part visual delight, part diffused emotion, part rigorous exploration of what constitutes comedy in movies. Taken all together, it's something pretty special. The DVD also features Tsai's short film *The Sidewalk Is Gone*. ☐

GOODBYE, DRAGON INN

Written and directed by Tsai Ming-liang
• Starring Shiang-chyi Chen, Kiyonori Mitamura and Kang-sheng Lee • No on DVD

metro CINEMA presents **JUNE 3-6**

"YOU GOOD TO BE MISSED" A COMPLEX YET STIRRING COMEDY ABOUT BACKSLIDING KENDOMMO AND THE CONFUSIONS OF POST-COMMUNIST LIFE - JOE MORGENSTERN, WALL STREET JOURNAL

UP AND DOWN

7 TIMES LUCKY

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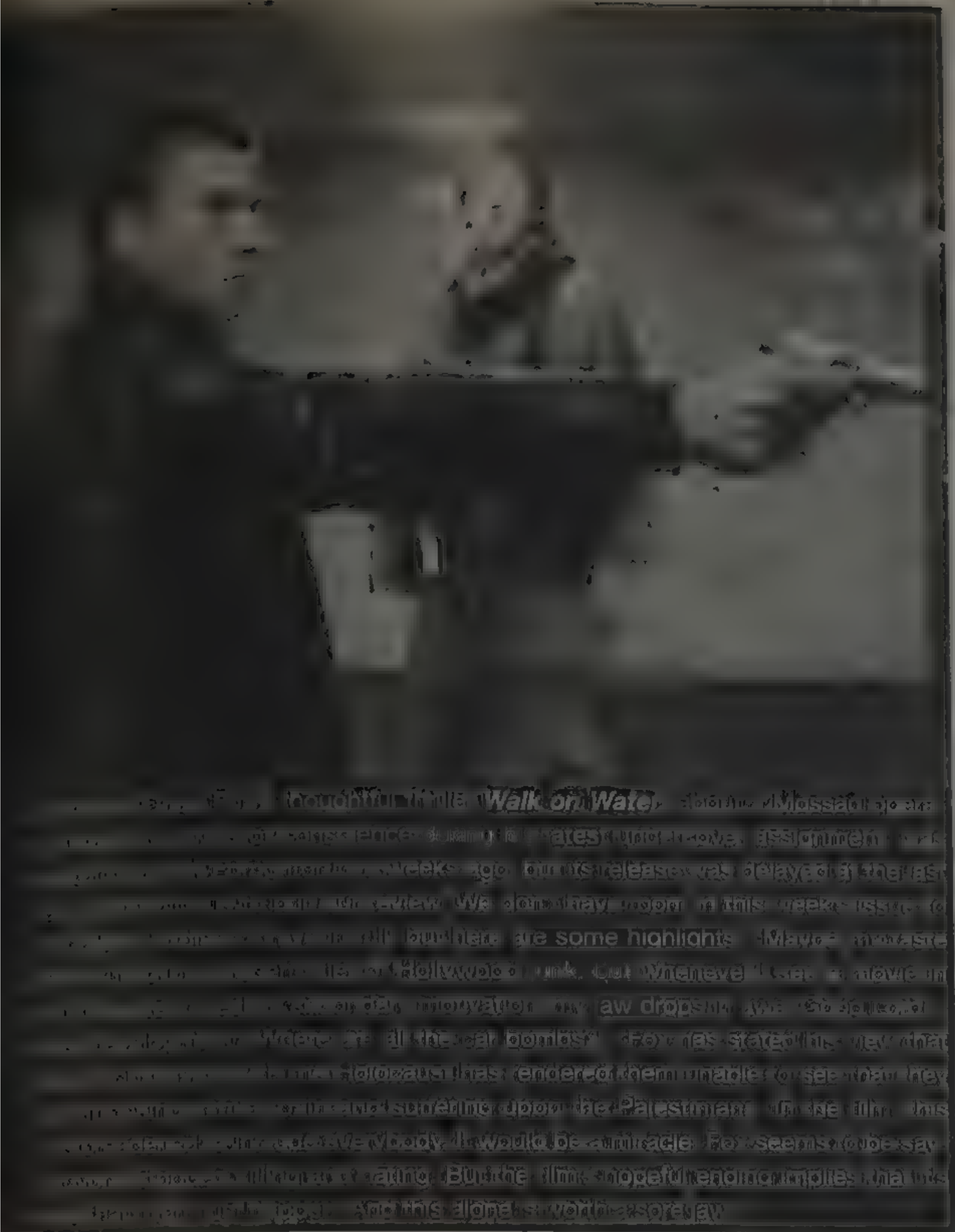
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Sat & Sun Matinees @ 2:00 pm
•14A• coarse language

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•P.G.

SCHULTZ GETS THE BLUES
Nightly @ 9:00 pm
Sat & Sun Matinees @ 3:00 pm
•P.G.



FILM WEEKLY

THIS WEEK'S NEW MOVIES

Cinderella Man Russell Crowe, Renée Zellweger, Craig Bierko and Paul Giamatti star in *A Beautiful Mind* director Ron Howard's inspirational biopic about James Braddock, the dirt-poor Depression-era boxer who took up the game simply in order to feed his family, eventually landing a title fight with the notoriously brutal heavyweight champ Max Baer. Read Colleen Addison's review on page 37.

Free Bikeology Movies A month-long series of free screenings of films about bicycles and bicyclists. This week: *The Triplets of Belleville* (2003; dir: Sylvain Chomet): Wed, June 8 (7pm); *2 Seconds* (1998; dir: Manon Briand): June 8 (8:30pm). *Zeidler Hall, The Citadel*

Lords of Dogtown Emile Hirsch, Heath Ledger, Victor Rasuk and John Robinson star in *Thirteen* director Catherine Hardwicke's film about the "Z-Boys," a group of notorious California teenagers in the 1970s whose mastery of the then-obscure sport of skateboarding turned the sport into a lucrative international phenomenon. Read Colleen Addison's review on page 35.

Seven Times Lucky Kevin Pollak, Liane Balaban and Jonas Chernik star in *Up and Down* director Gary B. Yates's crime picture about a veteran grifter who turns in for a risky moneymaking scheme devised by his young protégé after losing a stack of his boss's money. Read Darren Zenko's review on page 36. *Zeidler Hall, The Citadel; Fri-Mon, June 3-6 (9pm)*

Support Your Local Sheriff! James Garner, Joan Hackett, Walter Brennan and Jack Elam star in *The War Wagon* director Burt Kennedy's 1969 Western spoof about a laconic traveling gambler who gets roped into becoming the sheriff of a lawless mining town. *Provincial Museum Auditorium (102 Ave & 128 St); Fri-Mon, June 3-6 (8pm)*

Up and Down Emília Vášáryová, Jiri Machacek and Natasa Burger star in *Divided We Fall* director Jan Hřebejk's ensemble comedy/drama that contrasts the lives of a mentally unstable woman, her soccer-hooligan boyfriend and a black-market baby with that of a man who gets dragged into an awkward reunion involving his ill father, his mother and his father's much younger girlfriend. In Czech with English subtitles. Read Josef Braun's review on page 34. *Zeidler Hall, The Citadel; Fri-Mon, June 3-6 (7pm)*

Walk on Water Lior Ashkenazi, Knut Berger, Caroline Peters and Gideon Oshri star in *Yossi and Jagger* director Eytan Fox's suspense drama about a Mossad hitman who is assigned to kill an elderly former Nazi, but begins to question his rigid value system after befriending the man's grandson. In German, Hebrew, Italian, Turkish and Arabic with English subtitles.

Solstice Anthony LaPaglia, Aaron Stanford, Mark Webber and Allison Janney star in writer/director Josh Sternfeld's understated drama about a widowed landscape gardener and his two uncommunicative sons whose grief-stricken household gets shaken up when an out-of-work artist moves into their neighbourhood. Read Paul Matwychuk's review on page 36.

FILM LISTINGS

Showtimes for Friday, June 3 to Thursday, June 9

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CINEMA CITY 12/MOVIES 12

Movies 12: 130 Ave. SW, 472-9779
Cinema 12: 3633-89 St. 463-5481

GUESS WHO (PG, coarse language) **Cinema City 12:** Sat-Sun 11:00 Daily 1:15 4:15 7:00 9:25 Fri Sat late show 11:40 **Movies 12:** Sat-Sun 11:40 Daily 2:05 4:35 7:15 9:50 Fri Sat late show 12:05
KUNG FU HUSTLE (14A, violence throughout) **Cinema City 12:** Sat-Sun 11:10 Daily 1:20 4:05 7:05 9:20 Fri Sat late show 11:35 **Movies 12:** Sat-Sun 11:20 Daily 1:45 4:45 7:00 9:40 Fri Sat late show 11:45
MELINDA AND MELINDA (PG, mature themes, coarse language) **Cinema City 12:** Sat-Sun 11:25 Daily 1:30 4:25 7:15 9:35 Fri Sat late show 11:50 **Movies 12:** Sat-Sun 11:15 Daily 1:50 4:25 6:55 9:35 Fri Sat late show 11:40

ROBOTS (G) **Cinema City 12:** Sat-Sun 11:05 Daily 1:05 3:10 5:10 7:10 9:15 Fri Sat late show 11:25 **Movies 12:** Sat-Sun 11:00 Daily 1:10 3:05 5:05 7:05 9:15 Fri Sat late show 11:30

THE PACIFIER (PG) **Cinema City 12:** Sat-Sun 11:45 Daily 2:05 4:20 7:30 9:45 Fri Sat late show 11:45 **Movies 12:** Sat-Sun 10:50 Daily 1:05 3:15 5:15 7:15 9:20 Fri Sat late show 11:35

FEVER PITCH (PG) **Cinema City 12:** Sat-Sun 11:30 Daily 1:50 4:50 7:20 9:50 Fri Sat late show 12:00 **Movies 12:** Sat-Sun 11:05 Daily 1:40 4:40 7:20 9:40 Fri Sat late show 11:55

HOSTAGE (18A, gory violence) **Cinema City 12:** Sat-Sun 11:20 Daily 1:45 4:45 7:35 10:00 Fri Sat late show 12:25 **Movies 12:** Sat-Sun 11:30 Daily 2:00 4:50 7:35 10:00 Fri Sat late show 12:20

HITCH (PG, sexual language) **Cinema City 12:** Sat-Sun 11:15 Daily 1:35 4:35 7:10 9:50 Fri Sat late show 12:15 **Movies 12:** Sat-Sun 11:10 Daily 1:35 4:20 7:10 9:55 Fri Sat late show 12:10

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) **Cinema City 12:** Sat-Sun 11:35 Daily 2:00 4:40 7:25 9:55 Fri Sat late show 12:10 **Movies 12:** Sat-Sun 11:35 Daily 1:55 4:30 7:05 9:30 Fri Sat late show 12:00

MILLION DOLLAR BABY (PG, mature theme, not recommended for young children) **Cinema City 12:** Sat-Sun 10:55 Daily 1:25 4:10 6:50 9:30 Fri Sat late show 12:00 **Movies 12:** Daily 6:50

COACH CARTER (PG, coarse language) **Cinema City 12:** Sat-Sun 10:50 Daily 1:25 4:10 6:55 9:40 Fri Sat late show 12:10 **Movies 12:** Sat-Sun 10:55 Daily 1:30 4:20 7:00 9:45 Fri Sat late show 12:20

THE AVIATOR (PG, mature content, not recommended for young children) **Cinema City 12:** Daily 1:10 4:30 7:50 Fri Sat late show 11:15

CONSTANTINE (14A, horror, violence throughout) **Movies 12:** Sat-Sun 11:05 Daily 1:40 4:40 7:25 9:55 Fri Sat late show 12:15

ARE WE THERE YET? (PG) **Movies 12:** Sat-Sun 11:25 Daily 2:10 4:55 7:30 9:25 Fri Sat late show 11:50

CITY CENTRE

10200-102 Ave. 421-7020

CINDERELLA MAN (PG, coarse language, no passes) Daily 12:10 3:30 6:50 10:05

LORDS OF DOGTOWN (14A) Daily 12:50 3:50 7:10 9:55

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Daily 12:00 12:30 3:10 3:40 6:30 7:00 9:40 10:10

MADAGASCAR (G) Daily 12:15 2:30 4:45 7:15 9:30

THE LONGEST YARD (14A, coarse language) Daily 1:10 4:10 7:20 10:15

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Daily 1:00 4:00 6:45 9:15

KICKING AND SCREAMING (PG) Daily 1:20 4:20

THE HITCHHIKER'S GUIDE TO THE GALAXY (PG) Daily 12:40 3:20

CRASH (14A, frequent coarse language, mature themes) Daily 6:35 9:25

KINGDOM OF HEAVEN (14A, gory violence) Daily 6:40

CLAREVIEW

4211-139 Ave. 472-7600

CINDERELLA MAN (PG, coarse language, no passes) Fri-Sun 12:15 3:30 6:40 9:45 Mon-Thu 3:30 6:40 9:45

LORDS OF DOGTOWN (14A) Fri-Sun 1:00 4:20 7:30 10:05 Mon-Thu 4:20 7:30 10:05

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Fri-Sun 1:30 4:40 7:10 9:50 Mon-Thu 4:40 7:10 9:50

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri-Sun 12:00 12:30 3:15 3:45 6:30 7:00 9:30 10:10 Mon-Thu 3:15 3:45 6:30 7:00 9:30 10:10

MADAGASCAR (G) Fri-Sun 12:40 1:50 2:50 4:30 5:00 6:45 7:15 8:45 9:20 Mon-Thu 3:40 5:00 6:45 7:15 8:45

THE LONGEST YARD (14A, coarse language) Fri-Sun 12:50 1:20 3:20 4:00 6:35 7:45 9:00 10:15 Mon-Thu 3:20 4:00 6:35 7:45 9:00 10:15

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Fri-Sun 4:50 6:50 9:10 Mon-Thu 6:50 9:10

KICKING AND SCREAMING (PG) Fri-Sun 1:10 Mon-Thu

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive. 416-0160

CINDERELLA MAN (PG, coarse language, no passes) Fri 3:30 6:40 10:00 Sat-Sun 12:20 3:30 6:40 10:00 Mon-Thu 6:40 10:00 Star and Strollers: Thu 1:00

LORDS OF DOGTOWN (14A) Fri 4:10 7:40 10:20 Sat-Sun 1:00 4:10 7:40 10:20 Mon-Thu 7:40 10:20

THE SISTERHOOD OF THE TRAVELING PANTS (PG)

Fri 4:20 7:10 9:50 Sat-Sun 1:20 4:20 7:10 9:50 Mon-Thu 7:10 9:50

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri 3:15 3:45 6:30 7:00 9:40 10:10 Sat-Sun 12:00 12:30 3:15 3:45 6:30 7:00 9:40 10:10 Mon-Thu 6:30 7:00 9:40 10:10

MADAGASCAR (G) Fri 4:00 5:00 6:45 7:15 9:00 9:30 Sat-Sun 12:10 1:10 2:30 4:00 5:00 6:45 7:15 9:00 9:30 Mon-Thu 6:45 7:15 9:00 9:30

THE LONGEST YARD (14A, coarse language) Fri 3:40 7:30 10:15 Sat-Sun 12:40 3:40 7:30 10:15 Mon-Thu 7:30 10:15

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Fri 4:30 7:20 9:45 Sat-Sun 1:30 4:30 7:20 9:45 Mon-Thu 7:20 9:45

KICKING AND SCREAMING (PG) Fri 3:10 6:50 Sat-Sun 12:50 3:10 6:50 Mon-Thu 6:50

KINGDOM OF HEAVEN (14A, gory violence) Daily 9:15

GARNEAU

8712-109 St. 433-0728

WALK ON WATER (14A, mature themes) Daily 7:00 9:10 Sat-Sun 2:00 No show Wed, June 8 7:00

GATEWAY 8

2950 Calgary Trail. 436-8977

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Fri Sat Sun 1:10 4:00 7:10 9:55 Mon Tue Wed Thu 7:10

HOUSE OF WAX (18A, gory violence) Fri Sat Sun 1:25 4:10 7:25 9:50 Mon Tue Wed Thu 7:25 9:50

THE INTERPRETER (14A) Fri Sat Sun 1:00 3:50 6:55 9:40 Mon Tue Wed Thu 6:55 9:40

HANK WILLIAMS FIRST NATION (PG) Fri Sat Sun 1:05 3:15 7:00 9:00 Mon Tue Wed Thu 7:00 9:00

SAHARA (PG, violence) Fri Sat Sun 12:45 3:25 6:40 9:25 Mon Tue Wed Thu 6:40 9:25

THE HITCHHIKER'S GUIDE TO THE GALAXY (PG) Fri Sat Sun 1:20 4:15 7:05 9:45 Mon Tue Wed Thu 7:05 9:45

MINDHUNTERS (18A, gory violence) Fri Sat 12:55 3:20 6:30 Sun 12:55 6:30 Mon Tue Wed Thu 6:30

SIN CITY (R, gory violence throughout) Fri Sat Sun 12:50 3:35 6:50 9:35 Mon Tue Wed Thu 6:50 9:35

GRANDIN THEATRE

Grandin Mall, St. Winston Churchill Ave. St. Albert. 832-6666

The showtimes listed are for the date of this issue, Thu, June 2 only. Please contact theatre for showtimes.

THE LONGEST YARD (14A, coarse language, no passes) Fri Sat Sun 1:10 3:20 7:20 9:30 Sat Sun 11:00 1:10 3:20 7:20 9:30

KICKING AND SCREAMING (PG) Fri Mon-Thu 1:40 3:30 7:30 9:20 Sat Sun 11:30 1:40 3:30 5:30 7:30 9:20

MADAGASCAR (G, no passes) Fri Sat Sun 1:00 Mon-Thu 1:15 1:45 3:15, 3:45 7:15 7:45 9:15 9:45 Sat Sun 11:15 11:45 1:15 1:45 3:15 3:45 5:15, 5:45 7:15 7:45 9:15 9:45

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri Mon-Thu 1:00 3:50 7:00 9:50 Sat Sun 1:00 3:50 7:00 9:50

LEDOU CINEMAS

1702-5741 170 Ave. 436-7777

MADAGASCAR (G) Daily 7:05 9:10 Sat Sun 1:10 3:25

THE LONGEST YARD (14A, coarse language) Daily 6:50 9:30 Sat Sun 1:10 3:45

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children) Daily 7:00 9:40 Sat Sun 1:00 3:40

UNLEASHED (18A, brutal violence) Daily 7:10 9:25 Sat Sun 1:05 3:30

METRO CINEMA

9828-101A Ave. Citadel Theatre. 425-9212

UP AND DOWN (14A, mature theme and coarse language) Fri Sat Sun Mon 7:00

SEVEN TIMES LUCKY (14A, coarse language) Fri Sat Sun Mon 9:00

NEW WEST MALL

1000-100 St. 441-1123

HOSTAGE (18A, gory violence) Fri-Sun 1:40 4:15 7:00 9:35 Mon-Thu 4:15 7:00 9:35

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Fri-Sun 1:30 4:10 7:00 9:35 Mon-Thu 4:10 7:00 9:35

FEVER PITCH (PG) Fri-Sun 1:35 4:05 6:40 9:10 Mon-Thu 4:05 6:40 9:10

THE PACIFIER (PG) Fri-Sun 2:10 4:40 6:50 9:00 Mon-Thu 4:40 6:50 9:00

ROBOTS (G) Fri-Sun 2:00 4:20 6:30 Mon-Thu 4:20 6:30

HITCH (PG, sexual language) Fri-Sun 1:50 4:30 7:20 9:45 Mon-Thu 4:30 7:20 9:45

ICE PRINCESS (G) Fri-Sun 2:20 4:50 7:30 Mon-Thu 4:50 7:30

KUNG FU HUSTLE (14A, violence throughout, subtitled) Daily 8:50

MILLION DOLLAR BABY (PG, mature content, not recommended for young children) Fri-Sun 1:20 4:00 6:45 9:30 Mon-Thu 4:00 6:45 9:30

CONSTANTINE (14A, horror, violence throughout) Daily 9:40

NORTH EDMONTON CENTRALS

14231-137 Ave. 732-2236

CINDERELLA MAN (PG, coarse language, no passes) Fri-Mon Wed-Thu 12:00 1:40 3:20 4:50 6:30 8:15 9:45 Tue 12:00 3:20 4:50 6:30 8:15 9:45 Star and Strollers (no passes) Tue 1:00

LORDS OF DOGTOWN (14A) Daily 1:50 4:40 7:40 10:20

THE SISTERHOOD OF THE TRAVELING PANTS (PG) Daily 12:20 3:30 7:05 9:50

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Daily 12:30 1:15 2:15 3:45 4:30 5:30 7:00 9:00 9:40 10:15

MADAGASCAR (G) Daily 12:15 1:10 2:15 4:45 7:30 9:45 4:45 5:20 6:15 7:30 8:30 9:40 10:10

THE LONGEST YARD (14A, coarse language) Daily 12:50 2:30 3:40 5:00 6:40 7:50 9:20 10:30

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Daily 1:30 4:15 7:10 9:30

KICKING AND SCREAMING (PG, Daily 12:40 2:50 5:10

KINGDOM OF HEAVEN (14A, gory violence) Daily 10:05

CRASH (14A, frequent coarse language, mature themes) Daily 7:20 10:00

PRINCESS

10937-82 Ave. 433-0728

HANK WILLIAMS FIRST NATION (PG) Daily 7:00 Sat Sun 1:00

SCHULTZE GETS THE BLUES (PG) Daily 9:10 Sat Sun 3:00

WINTER SOLSTICE (14A, coarse language) Daily 7:10 9:10 Sat-Sun 2:00

SILVERCITY WEST EDMONTON MALL

WEST 650-170 St. 444-7444

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Fri Sat Sun Mon Tue Thu 12:00 12:30 1:00 3:20 3:50 4:20 5:00 6:40 7:10 7:40 8:30 10:00 10:30 11:00 Wed 12:00 12:30 1:00 3:20 3:50 4:20 5:00 7:10 7:40 8:30 10:00 10:30 11:00

MADAGASCAR (G, no passes) 11:45 12:15 1:15 2:00 2:30 3:45 4:15 4:45 6:30 7:00 7:30 8:50 9:20 9:50

THE LONGEST YARD (14A, coarse language) 1:10 1:40 4:00 4:30 7:20 7:50 10:10 10:40

CINDERELLA MAN (PG, coarse language, no passes) Fri Sat Sun Mon Tue Thu 12:10 3:30 6:50 10:20 Wed 1:00 4:00 7:15 10:20 Famous Babies: Wed 1pm

LORDS OF DOGTOWN (14A) 1:20 4:05 7:45 10:45

THE SISTERHOOD OF THE TRAVELING PANTS (PG) 12:45 3:40 7:05 9:55

MONSTER-IN-LAW (PG, coarse language, not recommended for children) Fri Sat Sun Mon Tue Thu 1:30 4:10 6:45 9:30 Wed 1:30 4:10 9:30

KICKING AND SCREAMING (PG) 11:50 2:15

SOUTH EDMONTON COMMON

1000-55 St. 436-9885

CINDERELLA MAN (PG, coarse language, no passes) Fri-Mon Wed-Thu 12:20 1:20 3:20 4:20 6:40 8:00 10:00 Tue 12:20 3:20 4:20 6:40 8:00 10:00 Star and Strollers (no passes) Tue 1:00

LORDS OF DOGTOWN (14A) Daily 2:10 4:50 7:40 10:20

STAR WARS: EPISODE III-REVENGE OF THE SITH (PG, not recommended for young children, no passes) Daily 12:00 12:30 1:00 2:00 3:15

The Next best things

Apocalypses and amputations are among the big themes at this year's NextFest

BY CAROLYN NIKODYM

Since becoming NextFest's festival director five years ago, Steve Pirot has earned the right to playfully experiment. This year, the festival aims to find out what will happen when you assign a bunch of talented actors, playwrights and other artists the task of creating a play in a day. Using three different processes (playwriting, collective creation and improv), three groups will create and stage three brand-new productions within 12 hours. While Pirot admits the idea is not entirely new, he does have high hopes for the outcome.

"Most importantly, I hope they have fun," he says. "Farther down on my wish list, I hope that a longer-term working relationship comes out of it—a playwright and a director, or a musician and a dancer, or a story that comes out of it and gets developed into a longer script. I hope that a thing or two is learned about problem-solving when you are creating a play. I am assuming that people will come up against similar blocks. Then when it comes time to present, they can see the different ways of approaching that problem. Maybe that fiercely independent improviser learns the value of pre-scripted material. And the fiercely territorial playwright learns a thing or two about allowing actors freedom to riff on their material."

Morgan Smith, one of NextFest's featured playwrights, directors and curators, says that the time constraints of the process will make for some interesting creative choices. As a matter of fact, her festival play *Apocalypso!* was the product of a 24-hour playwriting exercise. "It helps when you go in with a really solid story," she says. "Knowing that you have to get it down in X amount of time, you don't have time to edit yourself, and you make choices that you normally wouldn't make and try to make them work."

When Smith, who has also written several shows for the Fringe (including the freshly Sterling-nominated *Breaking Face*), embarked on her 24-hour playwriting mission, she went into the process with a couple of obsessive thoughts. "I have always been obsessed with the idea of the apocalypse, on a level of where I am terrified of it, and a level where I think it's hilarious," she says. "And

I've always been fascinated with the idea of Adam and Eve and how we're all just inbreeding. If someone was going to repopulate the world, do they realize that their kids are going to have to inbreed?"

What she ended up with is something she describes as "a big, stupid clown show, with less sophistication." *Apocalypso!* is the tale of Eve, a woman who is about to be crowned Miss America when most of humanity is wiped out, and who then takes it upon herself to try and repopulate the planet with Adam, a cynical man she finds hiding away in a cave. "It's about the apocalypse, the nature of humanity," Smith says, "what's good about it and what's bad about it, what's hilarious about it."

The 23-year-old is also the curator of *All Your Shorts Are Belong to Us*, a collection of seven short plays in various genres. "I got a lot more absurdist submissions this year for some rea-

PREVIEW FESTIVAL

son," Smith says. "Last year there were a lot more serious pieces. We've got three shorts in the shorts this year that are pure absurdism—very strange. There's not a lot of venues for that kind of theatre in Edmonton. And it's really neat because a lot of the performers have never performed in that style." When choosing the material from the submissions, Smith says that she looked at entertainment value, casting concerns and variety.

PIROT SAYS that variety is also key for him when he goes about the task of whittling down the submissions. But more than that, the play has to move him—quite literally. "A benchmark for me is when I'm reading the play and I'm up on my feet and I can't stop moving and I'm arguing with the play," he explains animatedly. "Then I put the play down on a table when I'm finished reading it and I stand up and applaud this stack of paper. That means it's probably going to be in the festival. I end up with three stacks: one of those stacks is 'not ready', and one of those stacks is 'maybe' and one of the stacks is 'absolutely, for sure, I want to direct this.' Though I don't direct any of the shows in the festival, all of the shows are ones that I would want to direct. I wouldn't ever program anything that I wouldn't want to take on myself."

However, Pirot didn't pick all of the plays that way this year. Around the same time Pirot received a cancellation from a clown show from Toronto, he went to see an intimate performance of a show called *Woody* that playwright Kristi Hansen was

putting on at Azimuth Theatre for some friends. After watching the one-act, Pirot asked Hansen if she wanted to present her work at NextFest.

The play, which was originally commissioned by a friend of Hansen's who works with the Council for International Cooperation in Winnipeg, weaves Hansen's personal story of amputation with the story of landmine survivors around the world. "I had always been working on a show with an idea for my story in mind," Hansen says. "[My friend] came to me with the idea of a compare-and-contrast story of landmine survivors and she introduced me to a few and gave me some stories and a lot of information too. She even gave me the idea for a thesis—how I am one of the lucky ones, considering."

Working with dramaturg Sheldon Elter, who also worked with actor/playwright Jeremy Baumann on his similarly themed one-hand play *Dead Man Talking* (an autobiographical piece about how he lost his toes in a nearly-fatal bout of meningitis), Hansen created a show that uses both narration and the voice-over style of storytelling, which enables her to play everyone from a Rwandan landmine survivor to Bishop Desmond Tutu.

ALTHOUGH HANSEN took theatre from Grant MacEwan and the U of A, this is her first major playwriting experience and her first solo piece. "When you are onstage," she says, "you have to be able to really create through other people for yourself. You have to be very emotionally connected, but you also have to be incredibly technical at the same time. Walking onstage is the hardest part; I start having fun about halfway through and usually by the end I am sweaty and pretty tired, but I'm jazzed that I got through it."

Presenting *Woody* at NextFest also giving Hansen the chance to play with her work, to add scenery and experiment with new technical devices. And that's really what the festival is about: giving emerging actors, playwrights, artists, dancers and musicians the opportunity to try new things. And perhaps it's the sense of play that has Pirot so excited before opening night. He jokes that perhaps he should be more serious, but deep down he knows that everything is as it should be. "It's going well," he says. "The chickens are coming home to roost and the programs are printed, the posters are up. We can't stop now. So we just keep on going." ☺

NextFest
The Roxy (10708-124 St) and various other locations • June 2-12 • 453-24

Art Linklater

Multifaceted Indian artist Duane Linklater provides poster image for this year's NextFest

AGNIESZKA MATEJKO

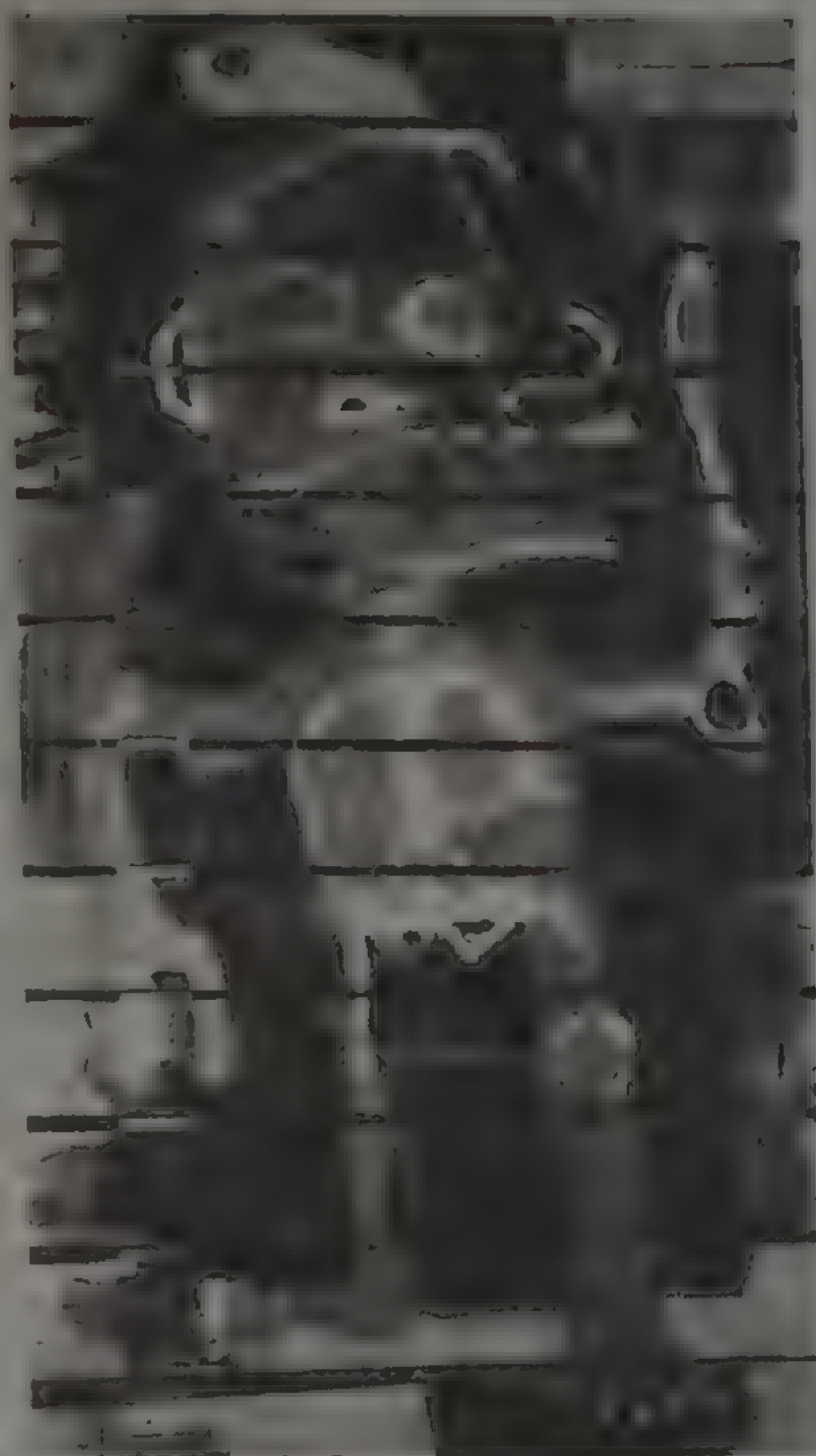
pretty well everyone, myself included, the days pass by in a contented monotony. I go to work, clean the house, do laundry, share a glass of wine with friends on Friday night and then do it all over again the next week. There's nothing wrong with this routine, which has its own riches to offer, but it's nothing quite so wonderful as meeting someone who is not on the same hamster wheel—someone whose life has taken him to places you've never been and who has big dreams to share. Someone like Duane Linklater, the young painter who got his first big break only last year with NextFest, and whose work was selected this year to be the official NextFest poster image. (His show *Paintings* is also currently up in the lobby of the Roxy, and will be displayed there until June 12.)

Linklater is the sort of man who's impossible to pin down into any one category—at the age of 28, his life seems to have spanned many lifetimes. He was born in a remote town on the southern tip of James Bay where he grew to love the outdoors with an abiding passion, but another part of his youth was spent in Toronto, where he was equally at home within that city's hip hop subculture. It's more than the urban and rural dichotomy that Linklater straddles with facility—he also speaks about the ancient traditions of his Cree heritage with the same ease with which he discusses the complex issues of contemporary art. And what's most startling is that Linklater expresses his roots as James Bay Cree not just through the cold, scientific perspective of an academic (Linklater is currently finishing a degree in Native Studies) but from his intimate faith in the beliefs passed down to him through generations of ancestors.

"My identity as a native person and my culture always acts as a foundation to all the things I am doing," Linklater explains as we sit at one of his paintings, this one of an enigmatic figure entitled *Show Off*. "I am never going to deny who I am because I am so proud of who I am and how it relates to the painting. That's ground zero. That's who I am. That's how I am going to begin. [My art] relates to oral history, to stories about cultural legends. I am telling that story in a visual way. It's my vocabulary."

The figure in *Show Off*, for instance, is filled by native symbols. "It is Wisakecak," Linklater explains. "He is a cultural hero of the Cree people." But as I question Linklater about the details of the story, he respectfully demurs. "There is only so much I can tell and then I stop myself," he says. "These things are important to native people. You have to keep that close."

But it's not necessary to know the exact details to appreciate the work, or the way Linklater's energetic, slashing brushstrokes seem to suggest that something momentous is about to happen. "The central idea [in this painting] is transformation," he says. "Life in the city gets to be mundane, people do the same thing every day. Transformation can lift



you outside of everyday life."

WHILE LINKLATER REMAINS faithful to his Cree roots, he is also profoundly influenced by contemporary art. (Linklater will soon receive a Bachelor of Fine Arts degree and was just accepted to do a master's degree in painting at the University of Alberta.) To create the mixed media work that was selected to appear

on the NextFest poster, Linklater decided to rummage through the trash in back alleys—a discarded fence he found became the canvas for this work. "I think that within the context of modern art the found object was brought in and people can relate to that," he explains.

But contemporary art is only a part of it; Linklater is also inspired by the city which became his home. This painting, like all his others, has the look of the graffiti-filled back alleys of Toronto. Even the title, *The Unseen*, comes from an album by cutting-edge hip hop artist Quasimoto. "Where I start from is my culture," he explains. "After that, a lot of things inform me or help me make a painting. Hip hop, modern art, art history. I look at all of these things."

The erudite academic background, the love of native drumming and deep faith in ceremonies, the inner city streets and the remote wilderness of Ontario all combine seamlessly in his personality as well as his art. Neither do any of the painful stereotypes frequently applied to native people apply to him. "There is this pervasive notion that we can't explain ourselves clearly—Indians weren't taught to believe in themselves," he says, expressing his ambition to push his work and his career as far as he can take them, even beyond polite, politically correct words like "native" or "aboriginal." "I dislike the word 'aboriginal,'" he says, explaining that it sounds too much like "abhorrent" or "abnormal." He prefers to be called by the simple, old-fashioned word "Indian." "It comes from the Spanish 'in Dios,' or 'in God,'" he explains. "I am not opposed to that." ▽

PROFILE VISUAL ARTS

Heart and sole

Sticky Shoes is an ambitious epic about love, sex, passion and talk radio

By PAUL MATWYCHUK

Any discussion of *Sticky Shoes*, the latest creation from the Catalyst Theatre chocolate factory, needs to be prefaced by a few words of explanation. Most other theatre organizations in town will create about four shows a season (13, if you're the Citadel); they'll go into rehearsals with a finished script, or at least one that's been workshopped a lot; they'll spend maybe three weeks getting the show on its feet, run it for another two or weeks or so and then move onto their next production. Catalyst, on the other hand, prefers to work on one big project at a time, taking two or three years to develop a show, which will usually be completely reconceived several times between its initial incarnation and the "ultimate" version they'll then take on the

road. You know that performance of *The Magic Flute* in the movie *Amadeus* where they feed a cow an egg, and then a dove magically flies out of its ass? Catalyst's development process is a lot like that cow: feed in an art installation about cocoons, and a nine-actor musical called *The Blue Orphan* flies out. Feed in *Love + Love*, an intimate performance-art piece starring aerialists John Ulliyatt and Annie Dugan, and out comes *Sticky Shoes*, a 19-actor epic that incorporates pop songs, Greek myths and the writings of American playwright Charles Mee.

Sticky Shoes is still very much a work in progress, so by the time Catalyst artistic director Jonathan Christenson is finished working on it, it could very well mutate into something else—maybe a slapstick comedy, maybe an opera, maybe a show with 47 people in it instead of just 19. Who knows? Right now, though, it's a sprawling, unexpectedly dark-hued look at love, marriage and the frustrating, often scary mystery of human sexual attraction, and it plays out in an atmospheric space created by resident Catalyst designer Bretta Gerecke—most of the lighting is provided by wedding dresses that hang from the ceiling, illuminated from within like enormous paper lanterns.

THE ACTION SWITCHES between three main plotlines, all of them adapted from Mee: in *First Love*, an elderly woman (Sandra Nicholls) falls in love for the first time in her life with an elderly man (Dave Clarke) she encounters on a park bench; in *Big Love*, a throng of sisters being

forced against their will into marrying an equally huge throng of male cousins seek refuge in an Italian villa, only to turn to murder when they realize their host is unwilling to protect them; and in *True Love*, a woman (Michele Brown) seduces her teenaged stepson (Liam Woolman) while her husband (George Szilagyi) is out of town. Circling around and commenting on the action are a radio show host (Robert Corness), a transvestite hairdresser (Darrin Hagen) and a young waitress (Clarice Eckford).

Where *Love + Love* was all about conventional Valentine's Day ideas of romance—roses, candlelit dinners, chocolates in heart-shaped boxes—*Sticky Shoes* is more interested in the strange side of love: incest, adultery, fetishes, rape. But it doesn't wallow in its sometimes shocking subject matter; Christenson is more interested in the damaged beauty of these characters, and the bravery they show when they open their hearts to other people. One of the loveliest speeches, for instance, is delivered by Patrick Howarth, playing a genteel, white-suited drunk named Giuliano, who recalls rejecting the advances of a man on a train who claimed to have fallen in love with him at first sight; only now, years later, in the

midst of terrible loneliness, does Giuliano regret not having joined the man and experienced the love he was offering. "Maybe that was my chance," he says, "and I ran away from it."

THERE ARE A LOT of long speeches about the nature of love in *Sticky Shoes*, and if this current incarnation of the material has a problem, it's that it's a little heavy on the philosophy and a little light on plot—even with three plays going on at once. Right now, the action doesn't seem to be building up to a climax; in pure story terms, we're mostly just watching a lot of people taking turns talking. (And when the action shifts from one storyline to another, we're usually not exactly leaving on a cliffhanger.)

But there's still something wonderfully exciting about the sheer scope of this piece—of seeing 19 actors onstage at once, all of them working on challenging material, none of them wasted on a part that's merely functional. The clay is all here; I think Christenson just needs to shape it and put a stronger personal stamp on it. I can't wait to check in on this piece in eight months or a year and see what it's changed into; this is the kind of big, ambitious show that theatre reviewers can't help but fall in love with. ▽

STICKY SHOES

Compiled and directed by Jonathan Christenson •
Starring Beth Graham, Michele Brown, Dave Clarke, Sandra Nicholls and Robert Corness •
Catalyst Theatre • Fri-Sat, June 3-4 • 431-1750

catalyst theatre presents

sticky shoes

may 27, 28 - june 3, 4

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dave clark
clarice eckford
darrin hagen
david horak
beth graham
patrick howarth
stephen kent
caroline livingstone
sandra mcgillis
kate ryan
john sproule
george szilagyi
alison wells
liam woolman
fred zbryski

ARTS

Will and Marion

The Citadel and Theatre Network dominate this year's Sterling nominees

By PAUL MATWYCHUK

Are there any patterns to be discerned from the list of nominees for the 2004/2005 Elizabeth Sterling Haynes Awards, which were announced at the Next Act pub on Monday afternoon? Well, small

casts are apparently in this season: none of the four shows nominated for Outstanding Production of a Play—*Faithless*, *Marion Bridge*, *Shakespeare's Will* and *Shockers Delight!*—had more than three actors in it. On the other hand, if you're a musical, the jury liked to see lots and lots of people on the stage; of the nominees for Outstanding Production of a Musical—*The Black Rider*, *The Spitfire Grill*, *Weill in Weimar 1929* and *West Side Story*—the most modestly scaled show, *Spitfire*, had seven people in it, an epic by Edmonton standards.

Beyond that, it's hard to draw any firm conclusions about the season. (Man, arts punditry is harder than it looks!) The Citadel and Theatre Network both dominated the nominees with 18 nods apiece. Most of the Citadel's nominations were for *Shakespeare's Will* and *West Side Story*, but they also scored a big success in the Outstanding Production for Young Audiences category, with all three shows in their "Kidsplay" series landing nominations. Meanwhile, Tom Wood, who has been nominated twice before as a director, received his first-ever Sterling nomination as an actor for his terrific performance as Big Daddy in *Cat on a Hot Tin Roof*. And the Outstanding Lead Actress category contains two women from Citadel one-person shows: Jan Alexandra Smith from *Shakespeare's Will* and Nicola Cavendish, such a delight in *Silvery Valentine*.

Theatre Network, though, had the most consistent season as far as the Sterling jury was concerned, with all four of their mainstage shows receiving major nominations: *The Black Rider* led all nominees with six nods, including Outstanding Musical; *Marion Bridge* is up for Outstanding Play; Outstanding Lead Actress (Davina Stewart) and Outstanding Supporting Actress (Caroline Livingstone); *Hosanna's* Darrin Hagen and Jeff Page were nominated for Outstanding Lead and Supporting Actor, while Roger Schultz scored a rare triple-nomination for designing the show's set, costumes and lighting; and Chris Craddock's *Summer of My Amazing Luck* was nominated for Outstanding New Play and Outstanding Director (Brad Moss).

SOME OF THE BIGGEST SURPRISES were in the Fringe categories, partic-

ularly the unexpected popularity of first-time playwright Matt Aldred's online romantic comedy *Koolhaas*, which received nominations in five categories it was eligible for. Another first-timer, Jon Stewart, won two nominations for his Fringe show, *Little Room*. They'll be competing against *Ashes to Ashes*, *Little House* and *The Mystery School* for Outstanding Fringe Production, especially pleased by the multiple nominations for *The Mystery School*, a one-woman show starring Wensley

AWARDS

which seemed to fly under most people's radar. And hooray, Fringe show, *The Play I Did*, was nominated for Outstanding Fringe New Work. That's the Sterling jury!

Of course, now you've made me feel a little guilty about raising the following criticism, but here goes: think the nominations for Fringe shows like *The Black Rider* and *Madhouse* draw attention to the area of the Sterling nominations process that the awards committee may want to clean up in the future. It really proper for what are essentially identical productions of a single show to be nominated in two different years, once by the Fringe jury and another time by the mainstage jury? (This same issue arose last year with the remount of Stewart Lemoine's *Pith!*, which had previously won a couple of Sterlings in its Fringe nomination, was nominated anew in the mainstage category.) Don't get me wrong: this isn't an issue of quality. *Pith!* is one of my all-time favourite shows. I just wonder if there is something weird about the possibility that Ron Jenkins, who's already won a well-deserved Sterling for directing *The Black Rider* at the Fringe, will win a second Sterling for directing it all over again.

Anyway, that's a question for the future year. Let's concentrate on this year's ceremony instead, which will take place at the Mayfield Inn on Monday, June 20. Mark Meer and Jan Alexandra Smith will once again preside over the proceedings. Tickets are available by calling 483-4155.

Here's a rundown of the nominees in the major categories:

Outstanding Production of a Play: *Faithless*; *Marion Bridge*; *Shakespeare's Will*; *Shockers Delight!*
Outstanding Production of a Musical: *The Black Rider*; *The Spitfire Grill*; *Weill in Weimar 1929*; *West Side Story*

Outstanding New Play: *Faithless* by Chris Craddock and Stewart Plot; *Lobster Telephone* by Joe Ahlf; *Belinda Cornish*, Mark Meer and Celina Stachow; *The Salmon Talking Turk* by Stewart Lemoine; *Shakespeare's Will* by Vern Thiessen; *Summer of My Amazing Luck* by Chris Craddock

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VUEWEEKLY



free will astrology

By ROB BREZSNY

ARIES May 21 - Apr 18

All you really need right now is a cheese sandwich. It's quite possible you savour a well-made version of earthy delicacy, the things that are again. I'm not kidding, Aries. The element that will help you get back on is likely to be minor—if not a grilled cheese sandwich, then maybe a haircut or a bedspread or a five-minute conversation that corrects a mistaken impression. That reminds me of another secret I want to tell you: small actions can have impacts.

TAURUS Apr 20 - May 20

Work that will have lasting value in coming week is work that you do in the of fun. If you approach any task with more than a desire to get it over, it will ultimately be useless. If you perform good deed merely out of a sense of duty, it won't bestow any of its intended gifts. These directions apply to the effort put into your relationship, hobby or art as well as to your actions on the job. Success depends on you playing hard with your creativity fully engaged.

GEMINI May 21 - June 20

Twenty-nine-year-old Gemini actor Colin Farrell recently reached out to an older woman—a much older woman. While working on the film *Ask the Dust*, he made a prolonged attempt to seduce one of his fellow stars, Dame Eileen Atkins, who was 69 years old at the time. Though she was flattered, she turned him down. In the coming week, Gemini, I urge you to try a more elevated version of Farrell's quest. Seek intimate contact with an influence that will bless you with the sexy powers of age, wisdom and experience.

CANCER June 21 - July 22

The state of New Hampshire's symbol used to be the Old Man of the Mountain. Carved from rock by a glacier 30,000 years ago, it was a series of granite ledges that jutted out of a mountain in the shape of an old man's face. It was a top tourist attraction, and its image appeared on numerous state souvenirs. But in May 2003, it collapsed overnight, weakened by millennia of freezing and thawing. According to my reading of the astrological omens, Cancerian, this event has resemblances to an imminent disintegration in your own life. Like the original, your experience might be sad, but mostly for nostalgic reasons. No one will get hurt, and ultimately you'll feel exhilarated as you pick a new symbol to inspire you.

LEO July 23 - Aug 22

Can you name 10 different beer brands but none of the 10 Commandments? That's one of 25 signs that you will ultimately go to hell, according to divinity professor Jacob Pinewood, quoted in the *Weekly World News*. Here are other behaviours that may cause you eternal damnation: using the F-word

more than once a day; coveting your neighbour's household appliances watching five consecutive hours of TV; invoking the Lord's name in vain when you stub your toe; mentally undressing any person who would be bad for you to get naked with. Luckily for you, Leo, you're now in an astrological phase when engaging in the above actions will not earn you a trip to the infernal regions. That's because you're in an unprecedented grace period when you have slack to burn. If I were you, though, I'd use my karmic credit more constructively than simply getting away with naughty things.

VIRGO Aug 23 - Sept 22

Janael Lee is a math teacher who suffers from muscular dystrophy and moves around with the aid of a scooter. Last January she was named Ms. Wheelchair Wisconsin, and began to work as an advocate for disabled people. A few months later, however, officials stripped her of her crown after a newspaper photo showed her standing up, which she does now and then for brief periods. "We can't have title holders out there walking when they're seen in public," the officials said. I believe you will soon experience a comparable demotion, Virgo. Maybe you used to be suited for a certain role that has cast you as an underdog, but you're too strong and healthy for that now.

LIBRA Sept 23 - Oct 22

"Consistency is a highly overrated virtue," wrote William Falk in *The Week*. "I'm not ashamed to admit that I no longer believe half of what I was sure of 10 years ago. You make mistakes, you get new information, you change your mind along the way. It's a natural process." I urge you to write out the preceding statement and tape it to your mirror or phone for the next seven days. You're

in an astrological phase when you have everything to gain from changing your mind in 100 different ways. I dare you to see what life is like when it's not filtered through your familiar opinions and theories.

SCORPIO Oct 23 - Nov 21

Last February, three people got lost while riding their mountain bikes in California's San Bernardino National Forest. Luckily, they were rescued by emergency workers before any harm came to them. But the next day they returned to the woods to look for their bikes and got lost a second time. Again, help arrived in time, and they were escorted to safety. Don't be like them in the coming days, Scorpio. You're allowed to wander off-course and get saved once, but don't make the same mistake twice.

SAGITTARIUS Nov 22 - Dec 21

Sometimes the best gift you can give your ego is to tell it you're not going to be its slave anymore. You say to it, "I'm tired of being whipped around by every one of your ever-shifting little needs, and I'm sick of having to kowtow to your inexhaustible demands, and I want to be free of your insatiable craving to be appreciated, recognized, and adored. Go away and leave me alone. I'm just going to be who I am without worrying about you at all." Delivering this message often has a radically healing effect. Your ego gets shocked into a state of humility, and you get to do what your soul has been longing to do. Ironically, this often results in you creating changes that make your ego very happy.

CAPRICORN Dec 22 - Jan 18

A maintenance worker at a restaurant in

Queensland, Australia took the lazy way out when he found a dead rat while painting the floor red. Rather than dispose of it, he simply covered it with a few thick strokes of his brush. During a subsequent inspection, however, health inspectors weren't fooled by the partial camouflage and levied large fines on the restaurant. You may soon be tempted to try something similar to what the maintenance worker did, Capricorn. I urge you not to. Don't just try to disguise what's stinking up the place; get rid of it.

AQUARIUS Jan 20 - Feb 18

I live pretty simply, and often have an allergic reaction in the presence of people who have their own jet airplanes, travel with personal servants and style consultants, drink \$300-a-bottle champagne, and vacation in palatial spas on private islands. Having said that, I am duty-bound to report that you now have an astrological mandate to indulge in as much extravagant pleasure as you can afford. Your watchword for the week comes from Frank Lloyd Wright: "Give me the luxuries of life and I will willingly do without the necessities."

PISCES Feb 19 - Mar 20

I invite you to try an exercise in creative pretending. Ready? In all the ways you can imagine, stop thinking that you're outside and instead visualize yourself as inside. In other words, suppress your tendency to fantasize that the good stuff is out of reach and hard to get. Picture yourself as being right in the midst of it. End your sense of exile and come all the way in to the heart of every matter. If you do this meditation 10 minutes a day for the next seven days, by this time next week the world will already be changing to match the vision you've been building. ☺

Vern Thlessen

Outstanding Lead Actress: Hil Banigan, *My One and Only*; Ola Cavendish, *Shirley Valentine*; Alexandra Smith, *Shakespeare's Sister*; Davina Stewart, *Marion Bridge*
Outstanding Lead Actor: Dar-Hagen, *Hosanna*; Ron Pederson, *Delight!*; Steve Pirot, *Faithless*; Wood, *Cat on a Hot Tin Roof*
Outstanding Supporting Actress: Marianne Copithorne, *Land*; Pamela Gordon, *West Side*; Andrea House, *Boston Marriage*; Elaine Livingstone, *Marion Bridge*
Outstanding Supporting Actor: Skye Brandon, *The Credeaux*; Clinton Carew, *The Black*; Nelson, *My One and*; Page, *Hosanna*
Outstanding Director: Marianne Copithorne, *Faithless*; Ron Atkins, *The Black Rider*; Bradley Joss, *Summer of My Amazing Luck*; Ivor Schmidt, *The Beard*

Outstanding Independent Production: *Fool for Love*; *Lobster Telephone*; *Pause*; *STANDUPHOMO*
Outstanding Fringe Production: *Ashes to Ashes*; *Little Room*; *The Mystery School*; *Pilk's Madhouse*; *Real Time*
Outstanding Fringe New Work: *Breaking Face* by Ryan Hughes and Morgan Smith; *Counting Americans* by Dave Horak; *Make Me* by Cathleen Rootsart; *The Play I Did at Last Year's Fringe* by Paul Matwychuk; *Real Time* by Matt Alden
Outstanding Fringe Actress: Maralyn Ryan, *Counting Americans*; Vanessa Sabourin, *Real Time*; Liana Shannon, *Ashes to Ashes*; Blair Wensley, *The Mystery School*
Outstanding Fringe Actor: Matt Alden, *Real Time*; Chris Fassbender, *Make Me*; John Sproule, *Ashes to Ashes*; Jon Stewart, *Little Room*; Scott Walters, *Pilk's Madhouse* ☺

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vuwweekly.com
Deadline is Friday at 3pm

DANCE

CELEBRATION OF DANCE John L. Haar Theatre, Grant MacEwan Centre for the Arts, 10045-156 St (497-4470/497-4393) • Featuring graduate dancers from the Grant MacEwan College dance program • June 17 (8pm)

HOPAK IN THE PARK Hawrelak Park, Heritage Amphitheatre (420-1757) • Presented by the Alberta Ukrainian Dance Association featuring Cheremosh, Dunai, Nadiya, Suziyya, Trembita, Tryzub, Vohon, and Volya • Sat, June 4 (1pm) • Tickets available at TIX on the Square, Meest Travel, Orbit, Ukrainian Bookstore, Ukrainian Canadian Congress

SALSAPALOOZA Dance with Me Studio, 6111-101 Ave (420-1757) • Showcase, competition and party featuring the Marco Claveria Quartet, Juan and Juanita at Midnight • June 4 (8pm door, 9:30pm show/competition) • \$20 (adv)/\$25 (door) • Tickets available at TIX on the Square

VIVARTA MANIFESTATIONS OF VISHNU AND HOWZAAT Westbury Theatre, Trans-Alta Arts Barns, 10330-84 Ave (420-1757/716-1950) • Presented by Edmonton Raga-Mala Music Society featuring choreography by Lata Pada and Company, bharathanatyam dance • June 12 (6pm) • \$20 (adult)/\$15 (student/senior/Raga-Mala member) • Tickets available at TIX on the Square, Merchantix, door

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-2854) • **PRAIRIE LANDSCAPES:** Paintings by Terry Fenton; until June 10 • **TELLURIC CURRENTS:** Artworks by Shawn Serfas; June 11-June 24

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Main Gallery:** *HISTORY IN THE MAKING:* June 4-Aug. 31; opening reception and anniversary celebration: Sat, June 4 (2-4pm) • *MY HOUSE IS YOUR HOUSE:* Ceramic artworks by Shirley Rimer; until July 9; opening reception: June 4 (2-4pm) • **Discovery Gallery:** *THE MADELINES,*

WASTE COATS: Sculptural, felted artworks by Angelika Werth; until July 9

ARTS BARN 10330-84 Ave (479-0014) • *THE MIND OF COMPASSION SAND MANDALA:* An exhibition of Tibetan art • Until June 5 • June 2, 4 (11am-8pm); June 3 (11am-7pm), lecture presentation (7pm), \$10; June 5 (11am-3pm), Mandala sand dispersal ceremony (3pm) • \$35 (6-day pass)/\$8.50 (adult)/\$4 (child over 5)

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Daphne Odjig, Roy Thomas, Jane Ash Poiras, George Littlechild, Joane Cardinal-Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY U of A Campus (492-7929) • Open: Mon-Fri 12:40-3:00pm • *PRESSING:* Canadian Poetry and Small Publishers, 1950-1980, including books and poetic objects • Until August

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • *SILENCE AND EXPRESSIONS* Artworks by Curtis Johnson, Almasta Alizée, Mary Topping, Julie Drew • *JUST FOR THE LOVE OF ART* Artworks by Suzanne Gaultier, Patricia Trudeau, Marie Gervais, Carmon Mulligan, and Deborah Lenihan; June 10-22

COLLECTIV CONTEMPORARY ART AND DESIGN SHOP 6507-112 Ave (491-0002) • Open: Wed-Fri 12-6pm, Sat 10-6pm, Sun 12-4pm • *EMERGE.* Group show • Through mid June

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • New artworks by Nathan Birch • June 4-18 • Opening reception: June 4 (2-4pm)

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *5TH ALBERTA BIENNIAL OF CONTEMPORARY ART:* Until Sept. 4 • *BETWEEN BORDERS:* until June 19 • *THE ROAD: CONSTRUCTING THE ALASKA HIGHWAY;* June 10-Oct. 2 • All Day Saturday: June 11 • *Children's Gallery: TIR-NANOG (FOREVER YOUNG):* By Spider Yardley-Jones • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • *COLLECTION 2005:* Rotating show of artists works

EXTENSION CENTRE GALLERY Extension Centre, 2nd Fl, 8303-112 St • Open: Mon-Fri (8am-4pm) •

TOUCH ME: WOMEN'S ART EXHIBITION: Featuring artworks by Noni Boyle, Brenda Malkinson, and Agnieszka Matejko • Readings in the Gallery by the artists during Women's Words: Summer Writing Week • June 6-29 • Opening reception: Sun, June 5 (5-7pm)

FAB GALLERY Rm 1-1 Fine Arts Building, 112 St, 89 Ave (492-2081) • Open: Tuesday to Friday, 10am to 5pm, and Saturday, 2pm-5pm • *COLLABORATIVE CONSTRUCTION OF DIAGRAMS FOR HIGHER-ORDER THINKING:* Design works by Marc Brisbane • *ONCE REMOVED:* Printworks by Shannon Collis • *SPECULATIVE ARRANGEMENTS:* Printworks by Enk Waterkotte • Until June 4

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Eskimo soapstone carvings, Inuk by C Arluk. Eskimo and Indian silver and gold jewellery by J. Sawyer

FRAME OF MIND GALLERY 7150-90 Ave (477-3463) • Open: Mon-Sat 10am-6pm • Artworks by the Washi Chigiri-e Art Association group • June 4-18 • Opening reception: June 4 (2-4:30pm)

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open: Mon-Sat 9:30-6pm • *TREES AND FIELDS. A QUANTUM LEAP:* Paintings by Eisert Hall • June 3-30

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *IN BETWEEN:* Artworks by Lillian Klimek; until June 18 • *Front Room: BURLS AND BUNDLES:* Installation-based work by Jen Rae; until June 18

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Artworks by Joan Chambers; June 6-30; Opening reception: Wed, June 15 (6:30-8:30pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 10am-5pm • Artworks by Glenda Beaver, Don Sharpe, Waltraut Inbekannt-Lafleur and others • Through June

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Prints by Yardley Jones, Jim Cupido, paintings by Joe Haire, Francis Harris, photographs by John Johnson • Through June

LANDO GALLERY 11130-105 Ave (990-1161) • *INTERNATIONAL ARTISTS EXHIBITION AND SALE.* Featuring artworks by Darby Bannard, Tsilia Barzel, Catherine Burgess, Huang Mitsui Ikemura, Liz Ingram Jasperjohns, Amy Loewan, Lyndal Osborne

Continued from previous page

and others • June 3-July 2

LATITUDE 53 10248-106 St (423-5353) • **Nextfest:** Featuring artworks by Devon Beggs, Ted Kerr and Colleen Langford; until June 13**LITTLE CHURCH GALLERY** 455 King St, Spruce Grove (962-0664) • Group show • June 4-25**MCMULLEN GALLERY** U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **INSIDE THE DRESS:** Artworks by nine women artists • Until July 10**MCPAC MULTICULTURAL PUBLIC ART GALLERY** 5411-51 St, Stony Plain (963-2777) • Open: Mon-Sat 10am-4pm Sun 10am-6:30pm • **THE ART OF YOUTH:** Artworks by Memorial Composite High School students; June 2-28; Art Sunday; June 5 (1-4pm) • **Dining Room Gallery:** Paintings by Ruby Golding; until June 15**MUTTART CONSERVATORY** 9626-96A St • Artworks by Lundy Dale and Rogelio Menz • Until July 7**NEXTFEST:** (454-0505) • Exhibitions of artworks by emerging Edmonton artists • **Roxy Lobby,** 10708-124 St; Paintings by Duane Linklater • **Baby's Hair Co.,** 12512-102 Ave; portraits by Gabriela Rosende • **Steeps,** 124111 Stony Plain Rd; landscapes by Jessica Yawnghe • **Cutting Room,** 10536-124 St; portraits by Gemma Ryhanen • **Listen,** 10649-124 St; artworks by Leo Wong • **Col. Mustard's,** 12321-107 Ave; artworks by Stan Otto • **Booknosis,** 10721-124 St; figurative artworks by Nicole Rayburn • **Propaganda,** 10707-124 St; artworks by Sean Montgomery • Until June 13**NINA MAGNETTY CENTRE FOR THE ARTS** Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2pm, Sat 10am-noon • **CELEBRATIONS OF ABILITIES - 2005:** Artworks by artists with brain injuries • June 3-23 • Opening reception: June 3 (3:30-7pm)**PICTURE THIS GALLERY** 959 Ordze Rd, Gateway to Sherwood Park, Wye Rd (467-3038) • Artworks

by Audrey Plannmueller, Dean McLeod, Karroll Brinton, and Henry Dejaquer • Until June 25

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Fri 12-5pm; Sat 2-6pm • **HIGH ENERGY X:** Artworks by St. Albert High Schools; until June 4 • **BODY LANGUAGE:** Artworks by Neil Fiertel, Jonathan Eschak; June 9-July 2 • Opening reception, Art Walk: Thu, June 9 (6-9pm)**RED STRAP MARKET** 2nd floor, 10305-97 St (497-2211) • Open daily 11am-5pm • **PRE-SOLISTICE CELEBRATION:** Featuring artworks by five Red Strap artists • Until June 12**REYNOLDS-ALBERTA MUSEUM** Wetaskiwin (1-800-661-4726) • **LIFE AND TIMES OF THE MOTOR-CYCLE:** Featuring the origins of the motorcycle • Until Sept. 17, 2006**ROWLES AND COMPANY GALLERY** 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Featuring paintings, bronze, blown glass, and metal artworks, moose antler, marble and soapstone carvings • **Westin Hotel (Lobby):** Oils by Audrey Plannmueller and Nel Kwiatkowska • **Scotia Place:** Acrylics by Steve Mitts and Bi Y Cheng • **Sun Life Place:** Oils by Audrey Plannmueller • Until mid June**THE ROYAL ALBERTA MUSEUM** 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • **SYN-CRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **FROM HOOOF PRINTS TO TANK TRACKS:** The South Alberta Light Horse Regiment's role during the first and second World Wars; until Sept. 18 • **RATSI DOES ALBERTA HAVE RATTS:** Until Sept. 18 • **ALBERTA CELEBRATES:** Until Jan. 15 • **ALBERTA COMMUNITIES: THEN AND NOW;** June 3-Jan. 15 • **C IS FOR CHINOOK—AN ALBERTA ALPHABET:** Lorna Bennett's illustrations for the book, C is for Chinook; children's workshop, followed by a book signing; Sat, June 4 (2pm) • **The Natural History Gallery:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Presentations every weekend (1pm and 2pm) • Admission is half priceSat and Sun (9-11am) • **Terrace: BIG THINGS 3.** Large-scale sculpture; until Sept. 13**SADDLERY GALLERY** 10137-104 St • Open Tue-Sat 10am-7pm • **NEXTFEST:** Featuring artworks by Tara Embree, Shane Krepakevich, Michelle Rak, and Gasbriela Rosende • Until June 13**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • Artworks by Doug Haynes, Cynthia Gardiner, Lynn Malin, Arlene Wasylynchuk and others • Until June 8 • **RECENT SHOOTINGS—FACES AND FIGURES:** Paintings and drawings by Cynthia Gardiner; June 11-28; opening reception: Sat, June 11 (1-4pm), artist in attendance**SNAP GALLERY** 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • **MISPRINT:** Printworks by Patrick Mahon; until June 4 • Printworks by Andy Fabo; June 9-July 16; opening reception: Thu, June 9 (7-9pm)**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert (460-5990) • **HERE AND THERE:** Artworks by Diane Way • Until June 25**TU GALLERY** 10718-124 St (471-8669) • **ON AND OFF THE WALL:** Photographs and contemporary furniture exhibit by emerging artists • Until June 1**URBAN ROOTS** 10143-82 Ave • **THEO'S SALOON:** Artworks by Tony Baker and Tim Rechner • Until June 14**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **VIEW POINT:** Featuring photographs by Candace Smith and Margaret Wistschi; until June 28**VANDERLEELIE GALLERY** 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Landscape paintings by Robert Marchessault • Until June 16

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (432-9427) • Launch of *Canadian Newspaper Ownership in the Era of Convergence* • Thu, June 16 (7:30pm)**FACULTY OF EXTENSION** 8303-112 St, Rm 2-36 (452-3823) • Launch of the *Albertan literary journal*

ive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

PFLAG Pride Centre, 10010-109 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders**PRISM BAR AND GRILL** 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Outtawak **Downstairs:** DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2**STEAMWORKS** 11745 Jasper Ave (451-5554) • Steambaths open daily (24hrs)**WOODYS** 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments**YOUTH UNDERSTANDING YOUTH MULTICULTURAL** 10010-109 St, www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, and straight youth under the age of 25

SPECIAL EVENTS

BECEL RIDE FOR HEART Louise McKinney Park (451-4545) • Bike 15km in the river-valley, fundraiser for the Heart and Stroke Foundation • Sun, June 5 (10am)**BLOSSOM** Westwood Unitarian Congregation, 11135-65 Ave (482-6460) • Featuring women's clothing and hand blown glass sculpture • June 3 (12-8pm), June 4 (10am-6pm)**FARMER'S DAY** Stony Plain Multicultural Centre, 5411-51 St, Stony Plain (963-2777) • Parade, performances, barbecue, book signing by Eric Brown, author of *Genie* • June 4 (11am)**THE FATHER I WALK FOR CHILDREN'S RIGHTS** Anne McLellan, 12304-107 Ave (416-8342) • Equitable Child Maintenance and Access Society, to support 17 Miles/Day, for 17 Days, to Mark the 17 Lost Years! by Wayne Cook • June 4 (noon)**HEART OF THE CITY FESTIVAL: A MUSIC AND ARTS CELEBRATION** Sacred Heart Church Park, 10821-96 St (497-2211) • Featuring musicians, artisans, dance, spoken word • Sat, June 11 (10am-10pm) • Free**MAYOR'S EVENING FOR THE ARTS** Winspear Centre (428-1414) • Celebration of performing and visual artists featuring musical and dance performances • Mon, June 13 (7pm)**NEXTFEST** The Roxy, 10708-124 St (453-2440) • Theatre Network's multidisciplinary festival of new theatre, dance, music, film, comedy and visual art by emerging artists from Edmonton and elsewhere • June

Other Voices Summer 2005 issue, featuring poetry readings and Latin music by Mario Mendoza • Mon, June 6 (7-30pm) • Free

MELTING POT 10351-82 Ave (433-6336/433-2932) • *Brides, Brats and Bubba:* Story café • Thu, June 2 (7-9pm) • \$3**NAKED CYBER CAFÉ** 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)**PROVINCIAL MUSEUM THEATRE** 12845-102 Ave (420-1757) • Featuring John Ralston Saul, author of *The Collapse of Globalism and the Reinvention of the World* • Thu, June 9 (7:30pm) • \$7.50

LIVE COMEDY

BLUE CHICAGO 14203 Stony Plain Rd (451-1402) • Comedy open mic hosted by Kathleen McGee • Every Mon (9pm) • Free**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Illusion/magic with Jon Charles; June 2-4 • Comedy/music with Tom Liske; June 9-11**THE COMIC STRIP** 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm**THE DUKE OF ARGYLL** 7230 Argyll Rd (465-7931) • Every Sun (8pm) Yuk Yuk's on tour stand-up comedy, hosted by Paul Sveen • Tim Nutt, Scott Dumas; June 5 • Andrew Grose, Jennifer Grant; June 12 • Mike Cliff, Steve Dillon; June 19 • Ken Valgardson, Paul Myrehaug; June 26 • \$7**FESTIVAL PLACE** Sherwood Park (449-3378/451-8000) • Laugh at the antics of Dave Broadfoot • Wed, June 15 (7:30pm) • \$25 • Tickets available at Festival Place box office, Ticketmaster**WINSPEAR CENTRE** (428-1414) • A Night of Improv with Colin Mochrie, Ryan Stiles, Greg Proops, Jeff Davis, Chip Esten, Brad Sherwood • June 6 • Tickets available at the Winspear box office**WUNDERBAR HOFBRAUHAUS** 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump

2-12 • \$9/\$16 (day pass)/\$35 (festival events) • Tickets available by phone at 453-2440

NUTRITION MOVIE NIGHT Balanced Wellness, Sherwood Park (416-4244) • Featuring the movie *The Colon: Our Second Brain*; Wed, June 8 (7pm); \$5 • Featuring the movie *Foods That Fight Pain*; Wed, June 1 (7pm); \$5**OPERA NUOVA VOCAL ARTS FESTIVAL** Various locations, including the Timms Centre for the Arts, Convocation Hall (420-1757/451-8000) • Until June 19 • Tickets available at TicketMaster, TIX on the Square • \$60-\$124**PRIDE FESTIVAL** (420-1757) • June 17-26 • **City Hall:** Pride Awards; Fri, June 17 (7pm) • **Oliver Arena to Churchill Square:** Pride Parade; Sat, June 18 (2pm) • **Canadian Hellenic Hall:** Unity Dance; Sat, June 18 (9pm) • **City Hall:** Pride, Community, the Police Commission and the Police Service; Mon, June 20 (5-7pm) • **Power Plant:** Bonfire of the Rainbows; Wed, June 22 (7pm door) • **Royal Alberta Museum Theatre:** Edmonton Vocal Minority Concert; Thu, June 23 (8pm) • **La Cité Francophone Theatre,** 8627-91 St; Acts of Pride; Fri, June 24 (8pm) • **Boots:** Mr. and Ms. Gay Edmonton Pageant; Fri, June 24 (10pm) • **Citadel Theatre:** Pride Dance; Sat, June 25 (8pm) • **The Big Fresh,** 12120 Jasper Ave; Free pancake brunch; Sun, June 27 (noon-2pm) • Tickets available at TIX on the Square, Pride Centre of Edmonton, Earth's General Store**ST. ALBERT'S ART WALK** Various venues through St. Albert (460-4310) • Featuring a variety of artworks in St. Albert's Arts and Heritage District • June 9 (6-9pm)

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)**B-STREET** 11818-111 Ave (414-0545) • Every Wed-Sun (9pm); with Brad Scott**BANKER'S PUB** 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am): Off-Key Entertainment with Keri**BILLY BOB'S** Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu-Sat (9:30pm): with Escapade Entertainment**BLIND PIG PUB** 32 St. Anne St, St. Albert, 418-6332 • Every Thu: Ladies night and karaoke**BLUE QUILL** 326 Saddleback Rd (434-3124) • Every Fri-Sat (10pm)**BORDERLINE PUB** 3226-82 St (462-1888) • Every Thu-Sat (9:30pm)**BUD'S LOUNGE** St. Albert (458-3826) • Every Fri-Sat (9pm-1:30am)**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm): Hosted by Jeannie**CEILI'S IRISH PUB** 10338-109 St (426-5555) • Every Sat (9pm): Jameoke**CLAREVIEW PUB** Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)**CLIFF CLAYVIN'S** 9710-105 St (424-1614) • Every Fri-Sat (10pm)**DOYLE'S PUB** 2619-151 Ave (473-1961) • Every Fri-Sat (9:30pm): with Stone Rock

• Every Fri (8:30pm) • Free

YUK YUK'S COMEDY KABERET London • (481-9857) • Tim Nutt, until June 4 • Comedy, every Tue until June 21, finale on Wed, June 8 • Harland Williams, June 25

THEATRE

A MOMENTARY LAPSE The Varscona Theatre, 3399, VB #2 • Sheri Somerville, Warren Tinn, Jeff Haslam star in a new comedy by Stewart MacKenzie (who also directs) and Jocelyn Ahl, about a maker/cosmetologist/stenographer and a high school senior telling the convoluted story of their relationship with the legal system • Until June 4 (7:30pm Sat 2pm) • \$18 (adult)/\$15 (student/senior) • Tue evening, Sat matinee: Pay-What-You-Can • Tickets available at TIX on the Square**FOUNDING NAILS IN THE FLOOR WITH MY FOREHEAD** Azimuth Theatre, 11315-106 Ave (451-1757) • Presented by the DNS Players • June 9-July 2, Tue-Sun (8pm), Sun (2pm) • \$12 (adult/senior)/\$10 (student) • Tickets available at TIX on the Square, door**STICKY SHOES** Catalyst Theatre, 8529 Gateway Blvd (420-1757) • Jonathan Christenson directed by Coralie Cairns, Clarice Eckford, Beth Graham, Darrin Hagen, Kate Ryan and Sandra Nichol • epic theatrical presentation, inspired in part by writings of American playwright Charles L. Mee which weaves together a series of fanciful and provocative stories about love in all its forms • June 3-4 (8pm) • \$21 (adult)/\$16 (student/senior) • Pay-What-You-Can (door)**THE TONY AWARD GOES TO7** Westbury Theatre, Arts Barns (451-8000) • Colin Maclean hosts a salute to Tony Award-winning Broadway musicals of the past and present, featuring songs from *Hairspray*, *The Producers*, *Thoroughly Modern Millie* and more • June 16-18, June 21 • \$16 (adult) • \$20 • Tickets available at TicketMaster**THE WIZARD OF OZ** Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Until June 26**DUSTER'S PUB** 6402-118 Ave (474-5554) • Every Wed Karaoke**FIRST CITY SPORTS LOUNGE** 10136-100 St (453-3399) • Every Sun (10pm) with Mr. Entertainment**FRANCO'S** 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm): Name that tune with Peter**GAS PUMP** 10166-114 St (488-4841) • Every Tue-Wed (9pm)**HILLVIEW PUB** 311 Woodvale Rd. W, Mill Woods (462-0468) • Every Fri-Sat (9:30-1am)**JIMMY RAY'S** 15211-111 Ave (486-3390) • Every Fri (8:30pm): Name that tune**KELLY'S** 11540 Jasper Ave (451-8825) • Every Sun/Wed**KNIGHTS PUB SOUTH** 1919-105 St (461-0587) • Every Sat (10pm-2am): Gord's Best Live Singing**L.B.'S** 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9:30pm)**LEGENDS PUB** 6104 172 St (481-2786) • Karaoke every Thu**MICHAEL'S** 11730 Jasper Ave (482-4767) • Every Mon: with Scott**ORLANDO'S I** 15163-121 St (457-1195) • Every Wed-Thu (9pm-2am): Off-Key Entertainment**ORLANDO'S II** 13509-127 St (451-7799) • Every Tue-Wed (9pm)**OVERLAND RESTAURANT** 12960 St. Albert Tr (454-0667) • Every Fri-Sat (9pm): Off-Key Entertainment with Connie**PEPPERS** Westmount Centre, St. Albert Trail, 111 Ave (451-8022) • Every Thu**ROSARIO'S PUB** 11715-108 Ave (447-4727) • Every Sat (9pm)**ROSEBOWL PIZZA** 10111-117 St (482-5152) • Every Sat (9pm)**ROSIE'S BAR AND GRILL • Downtown,** 10604-101 St (423-3499); **Mon-Sat (9pm):** Sun (7pm) with Ruth • **Hightstreet,** 10315-124 St (482-1600), daily (9:30pm) • **Old Strathcona,** 10475-80 Ave (438-7211); **Thu-Sat (9:30pm-1:30am)****STRATHEARN PUB** 9514-87 St (465-5478) • Every Wed-Fri (9pm)**T. B.'S PUB** 62 St, Stony Plain Rd (443-2621) • Every Fri-Sat: with Jeannie; games and prizes (9pm-2am)**TODAY'S** 5224-86 St (465-6223) • Every Fri-Sat (9pm-1am)**WHISTLE STOP PUB** 24 Ave, 132 St (451-5504) • Every Wed-Thu: with Jeannie**WINSTONS PUB** 9016-132 Ave (457-4883) • Every Fri/Sat (9pm)**WOODYS** 11723 Jasper Ave (488-6557) • Open daily (noon) • Every Sat-Wed (7pm-midnight): with Annie and Tizzy**YESTERDAY'S** 205 Camegie Dr, St. Albert (459-0000) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole**ZOCCA'S PUB** 10807 Castledowns Rd (473-6359) • Every Sun/Wed (9pm-1am): Off-Key Entertainment with Nicole

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vuwweekly.com
Deadline is Friday at 3pm

CLUBS/LECTURES

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St • Every third Thu (6:30pm)**CANADIAN ASSOCIATION OF PREOFESSIONAL SPEAKERS (CAPS)** Lister Hall, 87 Ave, 116 St (432-3903) • Professional development meeting • Sat, June 11 (8:30pm) • \$35 (non-member)/free (member)**ECO-SOLAR HOME TOUR** Various venues (484-0476) • Tour houses that use new solar power systems, ground source heat pumps and more • Sat, June 11 (12-4pm) • www.ecosolar.ca**EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT • Clareview Recreation Centre,** 3804-139 Ave (496-5809) Meeting to discuss the proposed amendment to the City of Edmonton Municipal Development Plan and adoption of the Ebbers Neighbourhood Area Structure Plan (NASP), Ward 3 • Thu, June 9 (7pm)**LIVING POSITIVE** www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling**MEDITATION • Garneau United Place,** 11148-84 Ave (412-1006) Drop-in meditation with with Gen Kelsang Phuntso; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre,** 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **City Arts Centre,** 10943-84 Ave; The Way of Life meditation; last Tue each month (7pm door) • **Transmission Meditation,** Stillpoint Healing Centre, 10350-124 St (433-3342) every Tue, Thu, Sun (8-9:30pm), free**TOASTMASTERS • St. Paul's Church,** 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre,** 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion,** 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions,** 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (1:30pm)**WASKAHEGAN TRAIL ASSOCIATION • Bonnie Doon Recycle,** 85 St, 85 Ave (458-6904) Free guided hike, approx. 11 km at Ft. Ethier; June 5 (9am) • **Bonnie Doon Mail (West),** 85 St, 85 Ave (672-2873) Free guided hike, approx. 10 km at Miquelon Provincial Park; June 12 (9am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info**AXIOS** (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians**BISexual WOMEN'S COFFEE GROUP** • www.bisexualwomen@yahoo.ca • Social group for bi-curious and bisexual women • Second Wed ea month (7:30pm)**BOOTS AND SADDLES** 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only**BUDDYS NITE CLUB** 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 with DJ Arrowchaser, malebox night, free pool • Wed DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party**DOWN UNDER** 12224 Jasper Ave (482-7960) • Steam bath**EDMONTON RAINBOW BUSINESS ASSOCIATION** (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm**HIV NETWORK OF EDMONTON SOCIETY** 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns**INSIDE/OUT** U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kns (kwell@ualberta.ca) or Marjorie (mwonham@ualberta.ca) for schedule**MADELEINE SANAM FOUNDATION** Faculté St. Jean, 8406 Mane-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register**MAKING WAVES SW**

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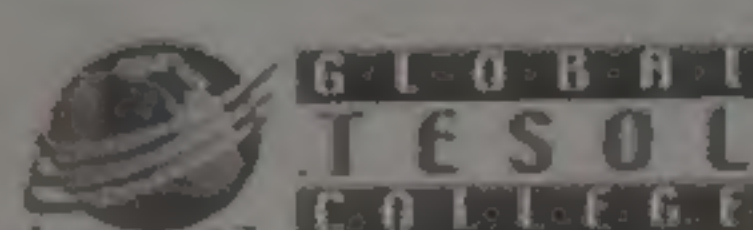
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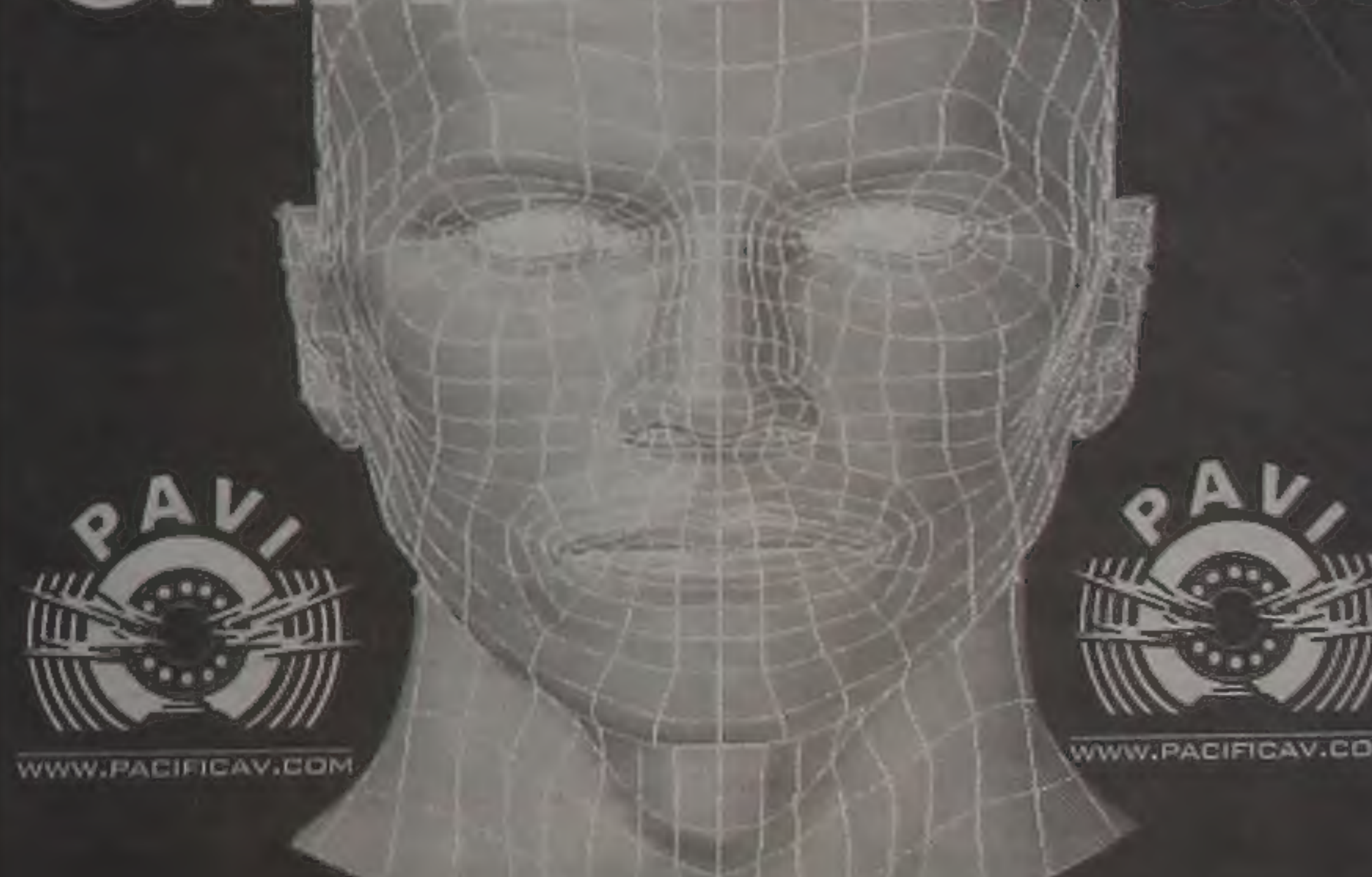
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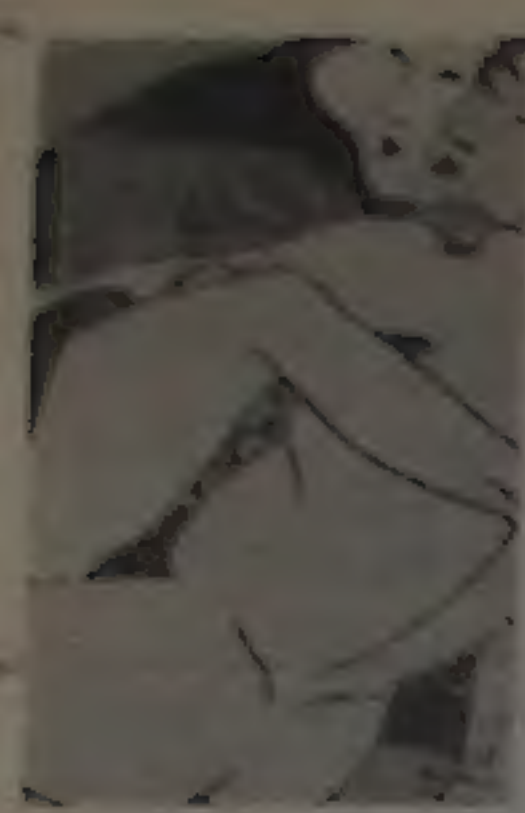


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alt sex column

By ANDREA NEMERSON

Teddy or not, here she comes

Dear Andrea:
I have just ended a relationship with my first real love. We had a very active sex life and in the course of our relationship, he bought me quite a bit of nice lingerie that I wore and we both enjoyed. Now that our relationship is over (and since I've never been in this situation before), I'm wondering, what do I do with all this lingerie? It's not clothing that I would wear anywhere but the bedroom. It seems wrong to just throw it out, since it's very beautiful and expensive, but it's not something that one donates to Goodwill, you know? Is it weird to wear it with the next guy I may end up with? It might still have emotional associations for me, and is the next guy going to think that I wore it with someone else?

Love, Leftover Lingerie

Dear Lefty:

People make a huge deal about lingerie, but let's face it: it's just underwear. Unless your next boyfriend is a true paraphiliac, much more interested in the garments than in the woman wearing them and unable to become aroused in the absence of fancy undies, he's unlikely to have any response to your leftovers beyond, "That's pretty. Take it off!" And if he does turn out to be a true paraphiliac, I don't know that you'd be dating him long (not that I have some big problem with paraphiliacs, you understand; it's just that few women will deliberately seek out a man who prefers lingerie with no woman to a woman with no lingerie). And if a super-dedicated fetishist may make a poor relationship prospect, a man who gets huffy over your unwillingness to discard hundreds of dollars' worth of pretty, flattering clothing just because you used to wear it with a different boyfriend makes a worse one.

Love, Andrea

Search overkill

Dear Andrea:
With all of these websites with their "cookies" and ISP tracking devices and vast databases of consumer information, do you ever worry that some person/company/website/(gasp!) the government will look at your online activities and draw the wrong conclusion from all your Google searches for anal beads and duck rape?

Love, Just Curious

Dear Just:

I surely don't. What wrong conclusion could they draw, after all? I do write about anal beads and duck rape, although rarely at the same time, and I hardly ever plot the downfall of the government online. (Okay, I did once suggest that Bill Clinton deserved to be face-slapped from one coast to the other, an event I called "Slaps Across America," more than he deserved to be impeached for lying about a blowjob, but that's about it.) There are certain sorts of privacy violations I've never been able to get all that het up about. Those grocery-store discount cards (why should I care who knows I buy a lot of yogurt?) and the fact that anyone can Google me and discover a (purely academic!) interest in duck rape come to mind.

Love, Andrea

Kicking and screaming

Dear Andrea:

I recently found some weird website about ball-busting. Watching it, it looks exciting. However, my girlfriend tried it on me and I can't even handle a light kick. Now it turns out she's more interested than I am, and she wants to do it more often. What's the best way to reject her? Are those videos real? I don't even come close to what those guys can take.

Love, Bad Idea

Dear Bad:

I'd sworn off ball-busting columns—I get a letter about this every couple of weeks and there's only so much space I'm willing to grant such a niche interest—but I did get an interesting note after the last one. I'd written that two well-known dominatrices of my acquaintance, one of whom has been in business for more than a decade, have both noted that no potential client who contacts them about ball-busting, no matter how sincere they sound, ever shows up for his appointment. Neither even bothers to book these gents any more, so predictable is their no-showism. Oddly, I then heard from yet a third pro-dom I know, who assured me that her clients inevitably show up on time and pay top dollar for a kick from her dainty foot. I could not begin to tell you what mechanism is at work here.

The movies are real but those are some special guys, and they ought to include a Jackass-style "don't try this at home" disclaimer. I do not believe you have to let your girl down easy. She wants to kick you in the balls, for Pete's sake, not marry you. Say you changed your mind. If she sulks, you've got bigger problems than I can solve.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

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Production company looking for two experienced camera people to shoot pilot Please call 951-4782.

Fine Artist requires female models for classical nude poses. Please contact Lorraine at 487-5127.

Call for submissions: Artists/artisans to participate in an Art@Work initiative to begin June. Ph 439-0521 for info.

Auditions: The Three B's (Fringe 2005), 4 fem. roles. Non-Equity or CAEA Fringe agreement. Sides prov. Shane 403-969-0753 shane.anderson@shaw.ca

Artist submissions for the Little Church Art Gallery of Spruce Grove 780-962-0664. Deadline: June 30

Looking for director with experience to direct a one-man-show for the Fringe. Deadline: June 8. nortonmah@hotmail.com

Bradley Moss, Ron Jenkins holding General Auditions at Workshop West Theatre, June 21-23, 10am-5pm; Ph 477-5955 X 302.

Looking for content for new TV station. Artists, bands, freaks send tapes to PUNK TV, 307, 11215 Jasper Ave, Edmt, AB, T5K3L5

Parents Place Assoc of Sherwood Park looking for 2 male/2 female actors (vol) 25+ to form improv for children on Canada Day. Bill 975-7554/464-2662.

CALL FOR ARTISTS 2006 Feature Artist Season. Allied Arts Council, Spruce Grove 962-0664. Deadline: June 30

Call to Enter ArtsHub Studio Gallery features guest artists. Incl: Proposal; 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

Art classes at Harcourt House Arts Centre. Register now! Ph 426-4180 or visit www.harcourt-house.ab.ca for more info.

Drawing in Stride: Harcourt House Arts Centre's pledge-based walking and arts event, June 25. Pre-register Ph 426-4180.

Call for m/f amateur actors. Controversial-moral project. Info: www.cbook.com/getinfo@cbook.com

musicians

Female vocalist wishes to start p.t. Janis Joplin tribute band. Serious inquiries only. Renita 486-5088.

Wanted: Bass player and lap steel/keybord player for original band. Contact Shane 493-5079 (day), 452-4101 (eve).

Original male country artist looking for serious, level headed, lead guitar player. Age 21 to 35. Ph Jamie at 237-9311.

Wanted bass, keyboard/lap steel player for original band. Shane 493-5079 (day)/452-4101 (eve).

Bass player needed for diverse hard rock band. Must be team player ready for work. 977-3571.

DISCO! FUNK! need a groovy drummer, and funky keyboard player. Must have equipment, drive, and personality. Call 438-1778.

Need a psychedelic edge? Theremin player seeking adventurous band. brass@oanet.com

'80s thrash guitarist wanted. Serious victims only. Call 887-8781 or 451-1859.

volunteers

Volunteer for the YMCA Kids University summer program, (July 4-Aug. 12). Literacy/numeracy, arts/crafts, field trips for inner-city children. Ph 429-5601, chill@edmonton.ymca.ca

Big Brothers Big Sisters Edmonton & Area. Include a child in your life, call 424-8181, www.bbsedmonton.org

Heart and Stroke Foundation's Becel Ride For Heart: June 5, cycling/in-line skating fundraiser. www.heartandstroke.ca/rideforheart

Volunteers required for the Edmonton National Aboriginal Day/Alberta Centennial Weekend Festival, June 24-26. Volunteer from mainstage, set-up, children activities...Ph 495-4240/944-5449.

Supportive adult role models needed to share time/interests with children/youth, aged 5-17 with emotional/behavioral concerns. Orientation/support provided. Flexible evening/weekend. Ph Lily 432-1137 ext. 357.

Edmonton Klondike Days Association requires SECURITY Volunteers for Edmonton's Canada Day Fireworks Festival. Suzanne 423-2822.

Commuters Society: volunteer with BikeWorks (learn about bicycle mechanics), cleaning, organizing, etc. <http://edmontonbicyclecommuters.ca/>

EDMONTON INTERNATIONAL STREET PERFORMERS FESTIVAL (July 8-17) volunteers to welcome StreetFest, call Linda 425-5162, e-mail: volunteer@edmontonstreetfest.com

Volunteer for the Works Art & Design Festival (June 24-July 6). Ph Mary Elizabeth Archer at 426-2122, ext. 230, e-mail: theworks@telusplanet.net

Hospice accepting goods for garage sale June 17-19. Ph 413-9801, e-mail: pilgrimshospice@shaw.ca

Juvenile Diabetes Research Foundation: 5km walk to cure diabetes: June 5 at Hawrelak Park (10am). Ph 428-0343, e-mail: barnstrong@jdrf.ca

OUTGOING and enjoy working with people? Like learning about science and educating others? Hosting and educational volunteer positions @ Odysseum TM Ph Violet 452-9100.

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 944-4687 Visit: www.a4hc.ca

Help immigrant youth improve their math, English and science skills! Volunteers needed Thu (3:30-5pm) for intensive work. Ph Suzanne, Edmonton Mennonite Centre for Newcomers, 423-9677.

Be a Distress Line &/or Youthone.com Crisis Chat volunteer. • Intensive training • Rewarding experience • Career-related skill development. www.thesupportnetwork.com for info or call The Support Network at 732-6648.

Adult Day Support Programs provide seniors with special needs with a recreational/educational day program Donna 434-4747.

Overseas Volunteer Opportunities with CCI Region: Central/South America, www.cciorg.ca/west, or Ph (604) 734-4677. Placements Sept. 2005.

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. www.cciorg.ca

Volunteers needed for: A Taste of Edmonton, Klondike Fun Tubs Derby, Mascot Follies, Klondike Kate's Tea Party, Sunday in the City. Call Suzanne at 423-2822 ext. 25.

Adult recreation companions. Have fun while helping adults with developmental disabilities get out into the community for leisure activities (walks, movies, shopping) 8-10 hrs/mon, flex. Lily: 432-1137, ext. 357.

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233. <http://auction.edmonton24hourrelay.com>.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study. Ph 407-3775. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS

for research study. Ph 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SOCIAL PHOBIA for research study. Ph 407-3221. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from DEPRESSION for research study. Ph 407-3906. Reimbursement provided.

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. Hours are self-determined, you can work from your own home. Ph 423-4102

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Unless otherwise specified, the following will apply:

- the winner must be 18 or older
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- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
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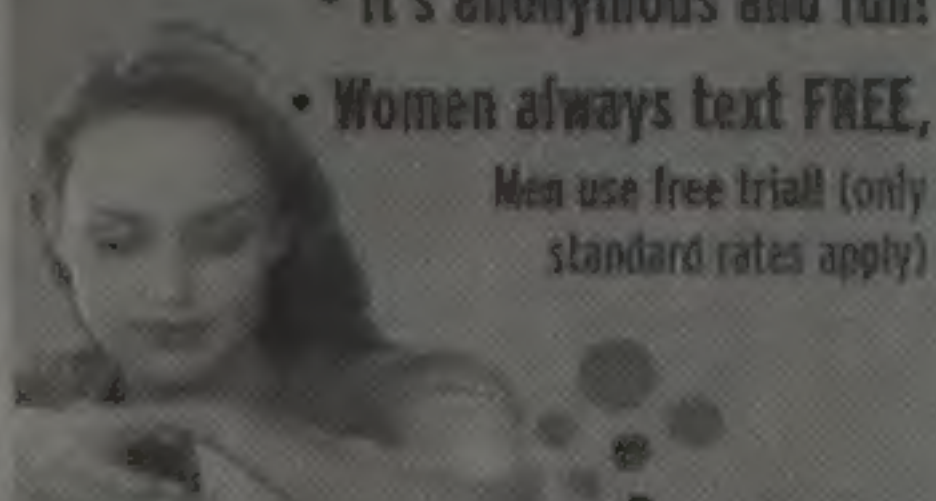
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